



A New 36 page SPIRIT story in "Jam" style

No. 30 88

# THE SPIRIT

50 contributors, including

Will Eisner  
Milton Caniff  
Harvey Kurtzman  
Richard Corben  
Frank Miller  
John Byrne  
Terry Austin  
Marshall Rogers  
Pete Poplaski  
Fred Hembeck  
Steve Leialoha  
Trina Robbins  
Max Allan Collins  
Archie Goodwin  
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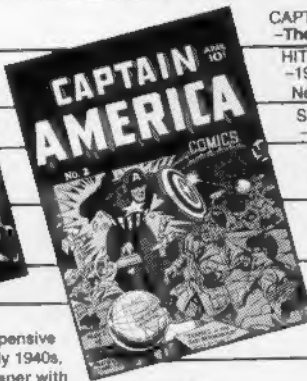
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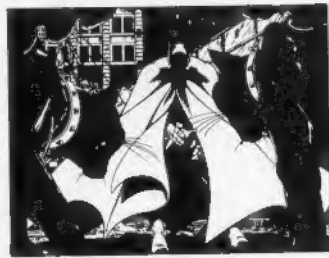
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# THE DEPT. of LOOSE ENDS

*"Jam tomorrow, jam yesterday — but never jam today."*  
— Lewis Carroll

For over a decade, fans have been asking Will Eisner to write and draw a new *Spirit* story, and for over a decade he has refused to do so. This has led some rabid readers to suggest that other artists and writers be given a chance to try their hands at the task. Lists of potential *Spirit* cartoonists have even been published in this magazine at times, and the subject has become one of those "what if" guessing games so dear to the fannish heart.

Well, speculate no more. The issue you hold in your hands supplies the answer to the question which has dogged *The Spirit* for years, "What if Sammy Scriptor, Percival Penciller, Ignatz Inker and Lefty Letterer all got together and did their own *Spirit* story?" An even half-hundred contributors have pooled their collective talents, stylistic mannerisms and fiendish genius, and the result is the One-And-Only-Never-To-Be-Repeated *Spirit* Jam.

Like a musical jam session, this 36 page extravaganza does have a cohesive refrain, a basic plotline. But within that context each contributor was given virtually unlimited freedom to create characters, situations, dialogue and subplots. The result is a story which meanders from serious adventure drama to parody and back again, with numerous in-jokes along the way. A complete list of contributors appears at right, and for those who want to know exactly what each person did, there is a detailed breakdown of panel-by-panel credits elsewhere in the magazine.

Creating this Jam was a thrill, a privilege and a pain in the neck. The initial idea was one of those spur of the moment brain storms, but it took almost a year to assemble the pieces of this giant jigsaw puzzle. Commitments to other projects kept some of the contributors on the edges of their deadlines (and the editors on the edges of their chairs) during the final month. And then at the last minute, just as Will himself was going to wrap up the story and supply a few missing links between sections, he was sidelined by a fall which put him flat on his back for over a week. Thanks to the collective energy of ten tremendous artists and writers attending the 1981 Chicago Comicon, an essential two-page segment was written and drawn over the busy convention weekend, and the entire project wrapped up at the last possible moment.

So here it is. Enjoy it. You won't ever see its like again. And to the authors, artists and letterers who pitched in — our thanks. This has been one of the most enjoyable — and craziest — projects we have ever worked on, slaved over, suffered through and, ultimately, published.

Because *The Spirit* Jam takes up most of the issue, we are only reprinting two 1940s *Spirit* episodes this time. "Army Operas No. 1" (from 1942) was the first in a series of three "Army Operas." Unlike the other two, which starred a character named Titmouse O'Toole and were drawn by Lou Fine over Eisner's scripts and layouts, this one is by Will and is loosely based on a real person. The protagonist, Chuck Magoo, is a take-off on cartoonist Chuck Mazoujian, the man who first drew Lady Luck for the *Comic Book Section*. Mazoujian had recently been drafted and Will, knowing his own time as a civilian would end shortly, wrote a little story which tried to make the best of Army life.

Our 1946 episode, "Beagle's Second Chance," supplies a rare glimpse into *The Spirit*'s personal past, as he meets a man he knew when both of them were children. It also deals with the effects of the second World War. The former draftees are now veterans, and instead of adjusting to the Army, they must learn to cope with the difficulties of their resumed civilian life.

We certainly hope you have as much fun reading this offbeat issue as we had in assembling it. Write and let us know your reactions to the Jam, okay?

Next issue we will return to our regular format and, in answer to requests, one of the reprint stories will be "The Haircut" (also known as "Rudy the Barber"). Also of interest to fans will be an Eisner-Fine collaboration from 1942 which provides little-known information on Denny Colt's young adulthood. See you then.

— cat yronwode

## THE SPIRIT

Editor-in-Chief  
WILL EISNER

Editor & Publisher  
DENIS KITCHEN

Associate Editor  
CAT YRONWODE

Circulation  
HOLLY BROOKS

Subscriptions  
DOREEN RILEY

2...Eisner Checklist, part two.

5...Army Operas No.1. Pre-war *Spirit* story (1942).

15...Beagle's Second Chance.

25...*Spirit* Jam, featuring:

Cover: Leslie Cabarga, Milton Caniff, Richard Corben, Will Eisner, Denis Kitchen, Pete Poplaski, John Pound.

Story: Brent Anderson, Terry Austin, Mike W. Barr, Terry Beatty, Fershid Bharucha, Brian Bolland, John Byrne, Leslie Cabarga, Chris Claremont, Max Allan Collins, Ernie Colon, Richard Corben, Howard Cruse, Will Eisner, Jim Engel, Chuck Fiala, Michael T. Gilbert, Archie Goodwin, Fred Hembeck, Denis Kitchen, Todd Klein, Alan Kupperberg, Harvey Kurtzman, Steve Leialoha, Denis McFarling, Frank Miller, Dean Motter, Mike Newhall, Denny O'Neil, Tom Orzechowski, Pete Poplaski, George Pratt, Sharon Rappaport, Trina Robbins, Marshall Rogers, Keno Don Rosa, Josef Rubenstein, Peter Sanderson, Bill Sienkiewicz, Bob Smith, Joe Staton, Ken Stacey, Roger Stern, Mike Tiefenbacher, Len Wein, Al Weiss, Bob Wiacek, Catherine Yronwode.

61...Jam Contributors Credits.

64...Letters

Will Eisner's *THE SPIRIT* No.30, Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., Number 2 Swamp Road, Princeton, Wisconsin 54968. ISSN 0279-5623. Subscription rates: single issue \$2. Six issues (one year) \$12 in North America. \$14/year elsewhere via airmail or \$18/year via airmail. Second Class Postage paid at Princeton, Wisconsin. POSTMASTER: Send address changes to *The Spirit*, No.2 Swamp Road, Princeton, Wisconsin 54968. Contents © copyright 1981 by Will Eisner. All rights reserved under Universal Copyright Convention. The name *The Spirit* is registered by the U.S. Patent Office, Marca Registrada, Marque Deposee. Nothing may be reproduced in whole or in part without written permission of the publisher. This issue was printed in July 1981. Printed in U.S.A. Wholesale inquiries are invited. Write to us above or call (414) 295-3972 or 295-6922.



# THE EISNER CHECKLIST



## PART TWO

**Errata:** This checklist is barely off the ground and an error has already crept in. In Part One, please note under FICTION HOUSE Z-5/Spies In Action that reference is made to "Centaur's K-51." That should have read FOX's K-51 and QUALITY's X-5/Secret Agents.

### GLOBE (1938)

**Jack Hinton:** A 1938 feature for Globe, unseen by me.

**Charles O'Malley:** ditto.

### FOX (1939)

**The Flame:** This is the THIRD strip of the same name created by Will, but aside from scripting and laying out the first few issues, he left the bulk of the series to Lou Fine, with whom it more closely associated. Ran in Fox comics.

**Wonder Man:** This is the infamous plagiarism of DC's Superman, created at the insistence of Victor Fox, which ran in *Wonder Comics*. When DC sued Fox, Eisner testified that he had indeed been told to create a copy, thus causing Fox to lose his case. In retribution, Fox refused to pay Eisner for any of the work the shop had done for him, causing Eisner to lose the then enormous sum of \$3,000. DC's victory in the suit almost certainly led to their belief that they could win a similar suit against Fawcett's *Captain Marvel*, and, as is well known, that case dragged on for years and years before it was settled.

**Yarko The Great:** This appeared in B&W in *Wags*, an Australian and British comic book weekly, and in Fox comics in colour. The character is a turbaned magician, visually identical to the later Mr. Mystic which Eisner created (and scripted at least the first issue of) for the *Weekly Comic Book/Comic Book Section*, and which was drawn by Bob Powell and later Fred Guardineer. Start-stop dates on Yarko are unknown to me, but 1937-38 sound about right. It is most likely that the Fox printings are edited-down or cut-up versions of the originals, which appeared in *Wags*.

**K-51:** A spy series. See also Fiction House's Z-5.

### UNKNOWN PUBLISHER (circa 1937)

**Capt. Savage:** I know nothing at all about this feature, having seen but one page reprinted (in the "Nickle Library" series), but although it is signed both "Walter Wolfe" and "Wm. Farrell Cobb," it is quite obviously Eisner's work and may indeed be yet another variation of *The Flame* [2]/*Hawks of the Seas*/*The Hawk* as it is a buccaneer strip starring yet another (or the same) blond hero. Someday someone should unravel the multiple mystery-history of these inter-related stories and reprint the whole lot.

### PHOENIX FEATURES (1936 through 1939)

Eisner and Iger sold many of their comic strips overseas under the name of Phoenix Features. Many of these appeared in the Australian and British editions of *Wags*, and were later printed in colour, often in cut-up form by Fox and Fiction House. As previously noted, at least one feature, *Hawks of the Seas*, was translated into French, but exactly where it appeared is unknown.

### THE WEEKLY COMIC BOOK/COMIC BOOK SECTION/THE SPIRIT SECTION

This has been indexed under THE SPIRIT CHECKLIST, except for the daily SPIRIT strip, which somehow got overlooked (and will be covered herewith) and Eisner's contributions to the two other major features in the Sunday supplement:

**Lady Luck:** Eisner created the character and scripted the first two or three episodes before Dick French took up that task.

**Mr. Mystic:** This is none other than Eisner's earlier Yarko the Great with a new name (but the same costume). Will scripted at least the first episode and perhaps a few more before turning it

over completely to artist Bob Powell to write. One further story, a Christmas tale guest-starring both Lady Luck and The Spirit (12/28/41), seems also to have been scripted by Eisner.

**The Daily Spirit:** Before detailing the individual episodes, allow me to quickly cover the several reprints available, noting their strong points and weaknesses:

**THE MENOMENEE FALLS GAZETTE:** Ran the strips from 12/8/41 through the end in newspaper format, along with a number of other classic strips. This series is missing the first 48 dailies.

**ED APRILL:** Published the strips from the beginning (10/13/41) through mid-1941, in two volumes (omitting strip no. 9). The layout of these books is eccentric; some panels are blown up and some are severely cropped to fit the format.

**KEN PIERCE:** This is a four volume set. The first volume is a reprint of the Ed Aprill edition, exactly as printed by Aprill. The three succeeding volumes cover the entire run of the strip and are cut apart to fit the book's format (7 x 10 inches) but have not been tampered with as Ed Aprill did to the first volume.

**REAL FREE PRESS:** A proposed set of four volumes, of which only three have ever appeared. Published in Holland (in English), this set, like the MFG reprints, only begins with 12/8/41, but it is horizontal in format and the strips are uncut in any way.

In short, there is no edition which reprints the entire series in its original form.

Below is a checklist of the episodes, with credits:

**10/13/41 - 11/29/41** [undated; numbered 1-42]: Squire Sampson. Script and art by Eisner, lettering by Sam Rosen.

**12/1/41 - 2/7/42** [12/1/41 - 12/6/41 undated; numbered 43-48; dates commence with 12/8/41]: Sphinx & Kaibosh; Destiny Blake. Script and art by Eisner, lettering by Sam Rosen.

**2/9/42 - 2/21/42:** Ebony and King Hockney III. Script and art by Eisner, lettering by Sam Rosen.

**2/23/42 - 3/28/42:** Gloria Fillum. Script and art by Eisner, lettering by Sam Rosen.

**3/30/42 - 5/16/42:** Blind Bat and The Blot. Script and art by Eisner, lettering by Sam Rosen.

**5/18/42 - 8/8/42:** Fanny Ogre. Script and rough pencils by Eisner, finished art by Jack Cole, lettering by Sam Rosen.

**8/10/42 - 10/31/42:** Dr. Future. Script and pencils by Eisner, finished art by Lou Fine, lettering by Sam Rosen.

**11/2/42 - 12/12/42:** Mr. Porcine and Destiny Blake. Script and rough layouts by Eisner, finished art by Lou Fine, lettering by Sam Rosen.

**12/14/42 - 1/16/43:** Ebony and Ambergris Jones. Script and rough layouts by Eisner, finished art by Lou Fine, lettering by Sam Rosen.

**1/18/43: 3/6/43:** Col. Max Mite, the Termites of Crime. Script and rough layouts by Eisner, finished art by Lou Fine, lettering by Martin DeMuth.

**3/8/43 - 4/17/43:** Dr. Lear N. Lurk and the multiple Ebonies. Script and rough layouts by Eisner, finished art by Lou Fine, lettering by Martin DeMuth.

**4/19/43 - 5/29/43:** Ellen joins a theater group. Script and rough layouts by Eisner, finished art by Lou Fine, lettering by Martin





# THE EISNER CHECKLIST

**ACTION  
Mystery  
YRONWODE**

## PART TWO

DeMuth.

**5/31/43 - 8/7/43:** Lucky Chance, Destiny Blake and The Man From Cairo. Script by Bill Woolfolk (?), pencils by Lou Fine, inks by Diverse Hands, including Robin King, lettering by Martin DeMuth.

**8/9/43 - 10/9/43:** Spirit in Nazi Germany; Elsa. Script by Bill Woolfolk (?), pencils by Lou Fine, inks by Diverse Hands, including Robin King, lettering by Martin DeMuth.

**10/11/43 - 11/27/43:** The Cowled Killer. Script by Bill Woolfolk (?), pencils by Lou Fine, inks by Robin King, lettering by Martin DeMuth.

**11/29/43 - 1/1/44:** The Ranees of Jarawabi and Maxie the Knife. Script by Bill Woolfolk (?), pencils by Lou Fine, inks by Robin King, lettering by Martin DeMuth.

**1/3/44 - 3/11/44:** Junius Sneezzer and Formula X. Script by Bill Woolfolk (?), pencils by Lou Fine, inks by Robin King, lettering by Martin DeMuth.

### THE ARMY, 1942 through 1945

During his years in the Army, Eisner drew comic strips and spot illos, painted posters and wrote text features for magazines. An incomplete listing follows:

**Pvt. Dogtag:** This was a single tier weekly strip featuring the antics of a buck-toothed buck private, Otis Dogtag, his look-alike Pa (shades of Elzie Segar!) and Sgt. Lamar. The latter was in fact a real person, Eisner's close friend and editor of the **Flaming Bomb**, the camp newspaper at Aberdeen Proving Ground, where Eisner was stationed. The strip ran in both **The Flaming Bomb** and in the local **Havre de Grace Republican**, at whose offices the **Bomb** was printed. **Pvt. Dogtag** began on July 4th, 1942, and ran until approximately March, 1943, when Eisner was transferred to Washington, DC.

**Bunk Fatigue:** This was a gag panel series. It first ran in **The Flaming Bomb**, but later, when Eisner was with the Pentagon, it resurfaced in **Firepower**, a slick magazine published by the Ordnance Dept.

Eisner drew a number of other, untitled gag panels for the **Bomb**, as well as headings for regular features, like "Blow It Out Your Barracks Bag" [1]. He also lettered advertisements, as his distinctive lettering is evident in ads for local ice cream parlours and the like which hoped to attract Army patronage in Havre de Grace.

For **Firepower** Eisner wrote a factual series of historical articles on famous ordnance depots and arms manufacturers. These were illustrated with photos, however, not artwork.

**Joe Dope:** This character, a visual cousin to **Pvt. Dogtag** (and the later **Sammy in The Spirit**), was developed by Eisner for use in an Army preventative maintenance program. Dope was to express, by extreme negative example, the dangers of improperly caring for machinery and weapons. He appeared in several different places. Posters (painted by Eisner in tempera) were hung in messhalls and other visible places — each showed Joe Dope in trouble over the failure of his equipment, and each told the sorry tale in the form of a limerick — and by late 1944 Joe had his own two page comic strip in **Army Motors**, a monthly digest-size magazine devoted to machinery upkeep. He also was used in factual illustrated articles, such as "How to Use a Grease Gun," where his normal incompetence seems to have been temporarily discarded. The **Joe Dope** comic strip had rudimentary continuity and a regular cast of characters, including **Pvt. Fogsnov** and **Pvt. Ona Ball**. Dope was demobilized around VJ Day, but reappeared in 1951 for the Korean War. His further career is chronicled in the section of this checklist devoted to Eisner's American Visuals Company.

**Connie Rodd:** This beautiful female mechanic first appeared in **Army Motors**, where she hosted a column entitled "Connie's Bulletin Board" (also known as "Connie's Briefs") where changes in equipment and maintenance routines were noted. Retired at the war's end, it was not until her remobilization in the Korean War that she joined forces with **Joe Dope**. See also under **American Visuals Company**.

**Sgt. Half-Mast McCannick:** This Dqan look-alike also was first introduced in **Army Motors**. Like **Connie**, he hosted a **Dear Abby** column for motor pool personnel. Again, it was not until Eisner revived him for the Korean War that he teamed up with **Connie Rodd** and **Joe Dope**. See also **American Visuals Company**.

### WILL EISNER PUBLICATIONS, 1948

Eisner published two comic books (and had work produced for several more) during the late 1940s. These were **Kewpies** and **Baseball Comics**. The former contained no work by Eisner at all; it was edited by Marilyn Mercer (who wrote occasional **Spirit** scripts) and the art director was Abe Kanegson (letterer on **The Spirit** and background inker). Artists on the sole published issue of **Kewpies** included **Andre Le Blanc** ("Pito"), **Jules Feiffer** ("Clifford," his first published work) and former **Disney Studio** artist **Lee J. Ames** (who drew the actual "Kewpies" stories). **Le Blanc** also supplied additional spot illos for a text feature and one of the "Kewpies" pieces seems to have been scripted by **Feiffer**, to judge by the thematic content.

**Baseball Comics** was a collaboration between **Jules Feiffer**, **Phillip (Tex) Blaisdell** and Eisner. **Feiffer** apparently scripted the entire first (and only) issue, providing rough layouts for the art, as was his wont. **Blaisdell** pencilled and inked a true-life account of a famous historical ball game, while Eisner worked with him on the art for the lead feature, "Rube Rookie."

Other proposed Eisner comics included **John Law**, **Pirate**, **Trade Name** and **Sears Roebuck Comics**. The latter two were giveaways, but only the covers and a few pages were ever drawn. These were by Eisner and **Jerry Grandenetti**. **Pirate** (which looks suspiciously like **The Flame** [2]/**Hawks of the Seas/Capt. Savage**) also never went farther than an Eisner-Grandenetti cover. **John Law** exists in the form of a complete set of stats. The original stories were then reworked and published in 1950 in **The Spirit**. Likewise, an **Andre Le Blanc** "Pito" story and a **Tex Blaisdell** historical baseball game story were reworked (with art added by Eisner) and saw print in **The Spirit** in 1950. (See **The Spirit Checklist** for further details).

### AMERICAN VISUALS, 1940s through 1960s

This was the company Will founded to produce educational comics. Again, this is not a complete listing, but it is an attempt to present at least those items on which Eisner is known to have worked himself. Staff artists and writers for **American Visuals** included the following over the years: **Klaus Nordling**, **Dan Zolnerowich**, **Murphy Anderson**, **Chuck Kramer**, **Mike Ploog**, and a host of others. Only comics which contain at least some identifiable Eisner art are included here.

**The Sad Case of Waiting Room Willie:** a 16 page four-colour comic (like a **Spirit** Section) presenting the dangers of socialized medicine. Produced for the **American Medical Society**. Script and pencils by Eisner, inks by Eisner and **Klaus Nordling**. Undated, circa 1948 - 1950.

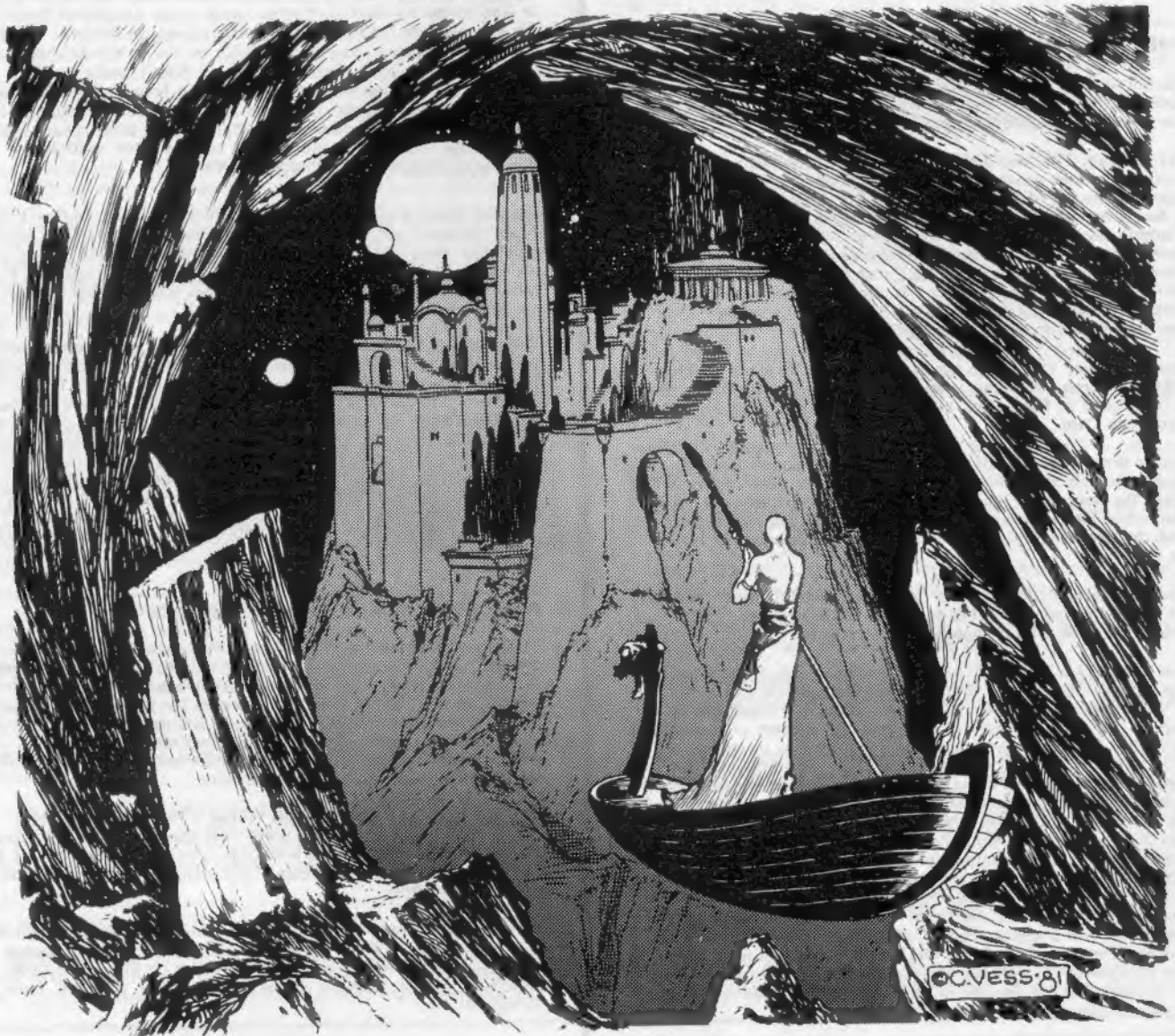
**A Medal For Bowzer:** an eight page four-colour comic produced for the **Baltimore Medical Society** urging defeat of a proposed anti-vissection law. Script by **Jules Feiffer** or Eisner (or both), pencils by Eisner, inks by Eisner and **Nordling**. Undated, circa 1948 - 1950.

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# The SPIRIT

BY Will Eisner

Army Operas  
No. 1 FROM THE FILES OF THE  
KITCHEN POLICE ....





THE STORY OF CHUCK MAGOO IS TO ME, THE SORT OF EXAMPLE OF WHY COUNTRIES LIKE THE UNITED STATES IS STILL AROUND AND KICKIN'....

AW... Y' SOUND LIKE A RECRUIT SARGE!!

RECKON I DO.... BUT I'M NOT FLAG-WAVIN'.... I MEAN IF YOU GOT A SPARK OF PATRIOTISM IN YA, THE ARMY'LL BRING IT OUT!!

Rep. U. S. Pat. Off.  
Distributed by Register and Tribune Syndicate

I'VE BEEN PEELIN' 'TATERS FER A WEEK! ...I DON'T FEEL ANY DIFFERENT!!

THAT'S BECAUSE WHETHER Y' LIKE T' ADMIT IT OR NOT, YOU'RE A SOLID AMERICAN!!

ARMIES ARE A NATURAL RESULT OF ANY GROUP THAT LIVES SURROUNDED BY SAVAGES BENT ON DESTRUCTION.... LIKE IN THE OLD FRONTIER DAYS!!

WOO WOO SUNDAY WOIDS, PERFESSER!!

EVER SEE A PICTURE OF MAGOO?

NO... WHAT DID HE LOOK LIKE?

A TOUGH LOOKIN' MUG ... HAD THE WORLD BY THE THROAT!!

"UNTIL ONE DAY... HE AND HIS MOB ANKLED INTO THE CENTRAL CITY BANK..."

DIG IS A STICKUP!!

THEY HAVE NO GUNS!!

AND EACH HAS ONE ARM BROKEN!! LET'S FIGHT..

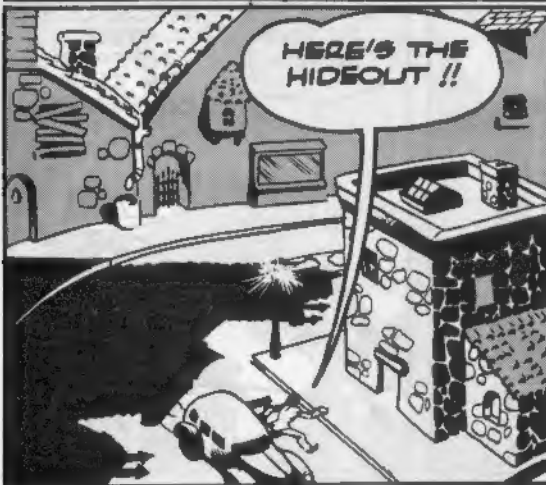
GULP!!

BANG

YOU'RE MISTAKEN, FELLA!! WE'VE GOT GUNS!!



"CHUCK ESCAPED WITH THE LOOT  
RIGHT THROUGH TRAFFIC....  
PEOPLE NEVER THOUGHT SIX  
MEN WITH BROKEN ARMS  
COULD HOLD UP A BANK...."



KEEP AT YER POSTS !!  
THE COPS'LL ATTACK  
HERE, AND WE'LL  
DEPLOY OUT THE  
BACK WAY !!



QUITE A GENERAL,  
AREN'T YOU,  
CHUCK ?!

**THE  
SPIRIT!**

@\*!!\*\*!!!



YEAH, I'M A  
GENERAL---AND  
YOU'RE GONNA GET  
A BLITZKRIEG!!  
CHOP 'IM DOWN,  
BOYS !!



-TSK- POOR MARKSMEN,  
EVERY ONE OF  
YOU !!



DROP Y'R  
GUNS---COME  
OUT WITH Y'R  
HANDS UP!!

@\*\*#+!!!  
**THE  
COPS!!**



QUICK,  
KID---IN  
HERE !!



HEY, WHAT'S  
THE IDEA OF  
SAVIN' ME  
FROM THE  
COPS ?!

YOU'RE REALLY  
A GOOD KID!!  
THIS IS YOUR  
FIRST MISTAKE  
AND IF THEY  
JAIL YOU NOW...  
YOU'LL ONLY  
BECOME A GREAT-  
ER CRIMINAL!!!





**"WELL, THE SPIRIT REMINDED THE COLONEL OF HIS OWN PAST, WHICH INCLUDED THE SMASHING OF HINKY'S SALOON IN HONG KONG.... AND IN A COUPLE OF DAYS CHUCK WAS IN THE ARMY..."**



**"...BUT WHEN IT GOT AROUND THAT CHUCK WAS .... WELL-- Y'KNOW...THE MEN SHUNNED HIM!!"**

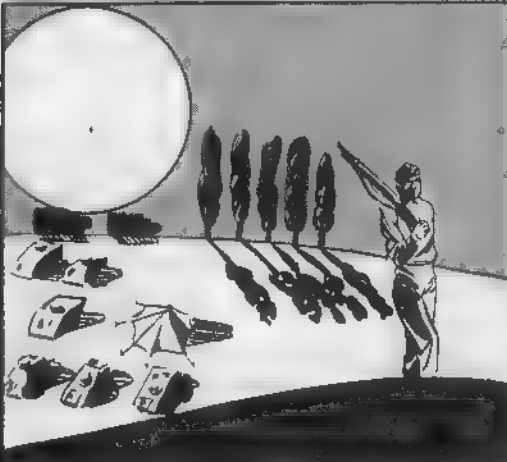


**"THE RESULT OF THAT WAS, THE OLD CHUCK MASOO CAME OUT IN HIM AGAIN ...."**





"WELL, SIR, THE ARMY MOVED TO THE SOUTH WHERE THEY DUG IN FOR MANEUVERS!! -- BUT CHUCK WAS STILL A MAVERICK! -- GOT HIMSELF A DISH OF GUARD DUTY RIGHT OFF ----"



"...THE NIGHT BEFORE THE GENERAL OFFENSIVE AGAINST THE BLUES IN LOUISIANA ----"



"...AND EVERYBODY THEENK EES PART OF MANEUVERS!! HEY!! AN EAVES-DROPPER! TAKE IT EASY, MR..SPY!!"



A BRAVE MAN!! LISTEN, COMRADE! WOULD YOU LIKE TO MAKE \$25,000 --- EASY??

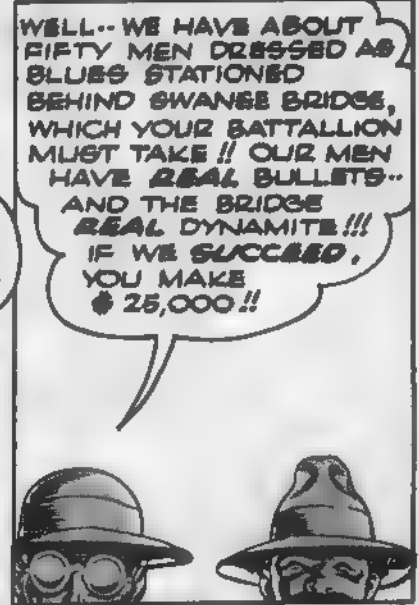
YES... JUST BY SHOOTING UP!!

I... TWENTY FIVE GRAND!!

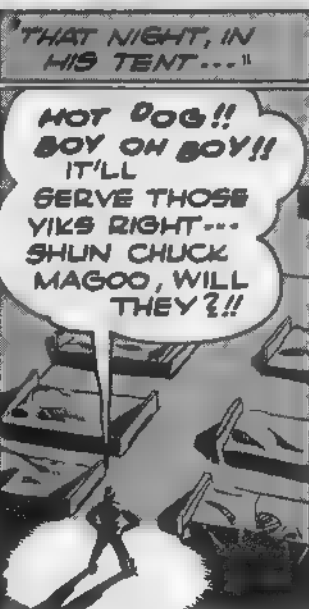


LOOK, I KNOW YOU'RE CHUCK MAGOO, THE GUY WHO ROBBED THE CENTRAL CITY TRUST! WELL THIS IS EASIER THAN STICKING UP JOINTS!!

YEAH? WHAT'S THE DRIFT??

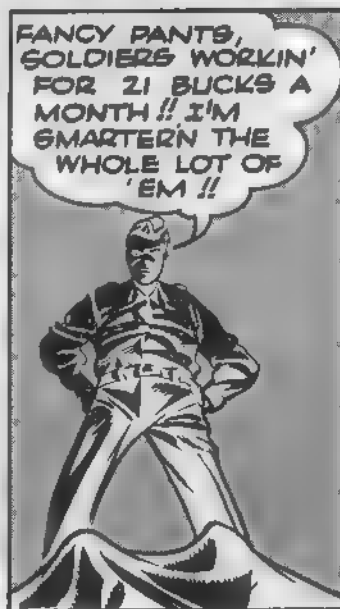


WELL.. WE HAVE ABOUT FIFTY MEN DRESSED AS BLUES STATIONED BEHIND SWANEE BRIDGE, WHICH YOUR BATTALLION MUST TAKE!! OUR MEN HAVE REAL BULLETS.. AND THE BRIDGE REAL DYNAMITE!!! IF WE SUCCEED, YOU MAKE \$25,000!!



"THAT NIGHT, IN HIS TENT..."

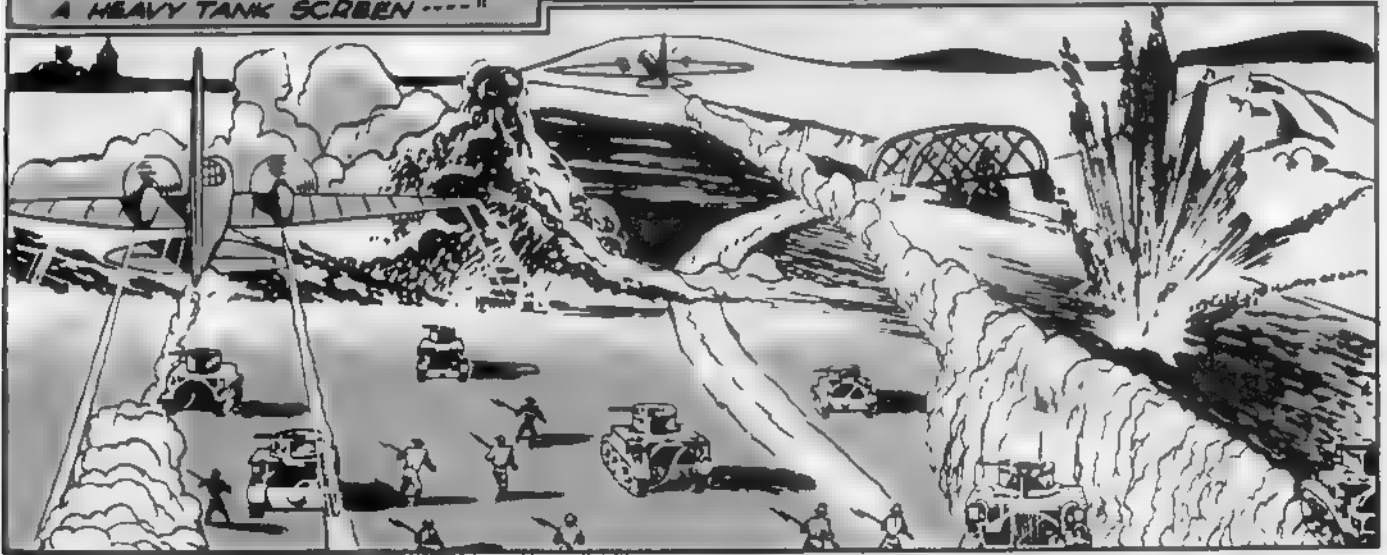
HOT DOG!! BOY ON BOY!! IT'LL SERVE THOSE YIKS RIGHT--- SHUN CHUCK MAGOO, WILL THEY??!



FANCY PANTS, SOLDIERS WORKIN' FOR 21 BUCKS A MONTH!! I'M SMARTER'N THE WHOLE LOT OF 'EM!!



"THE NEXT MORNING CHUCK'S DIVISION PROCEEDED AGAINST GWANEE BRIDGE BEHIND A HEAVY TANK SCREEN ----"



"SUDDENLY, CHUCK LEAPED OUT OF THE RANKS AND SPRINTED AHEAD OF THE COLUMN ----"



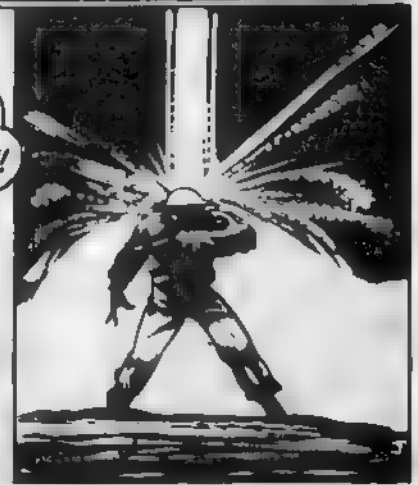
"STOP!!... HALT!! STOP MEN!! THIS IS A TRAP!! WAIT... YOU'LL BE KILLED!!"



"THAT'S MAGOO AGAIN!! I'LL TEACH HIM A LESSON THIS TIME!!"



"THE DEFENSE AIRCRAFT SWUNG AROUND AND DROPPED ITS LOAD ON CHUCK -- (PLANE USE BACKS OF FLOUR IN MANEUVER) --"



"SHAKEN... STUNNED... MAGOO CRAWLED TO A MACHINE-GUN NEST ----"



"YOU PIGHEADED LUMMOXES!!"

"I'VE GOT TO MAKE IT.... GOT TO...."



"AND WHEN THE COLUMN ARRIVED ----"



"GET OUT OF THE WAY, MAGOO!! YOU'LL BE COURT-MARTIALED FOR THIS!!"

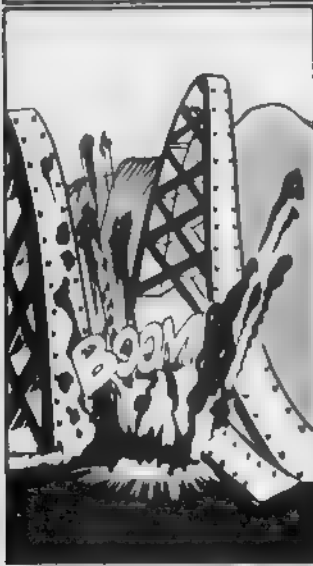
"NO ONE CROSSES THIS BRIDGE TILL..."

"...TILL IT BLOWS UP WITH ME! THE ONLY CHANCE I'LL EVER HAVE TO DO SOMETHING DECENT!"





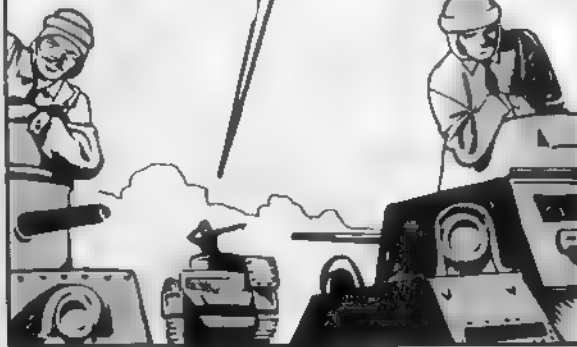
"AT THAT MOMENT..."



GOOD GRAY!!  
THE BRIDGE  
WAS  
MINED!!

BLEW  
UP  
WITH  
MAGOO!!

HE GAVE HIS  
LIFE TO  
SAVE  
OURS...  
GUESS WE  
HAD THAT GUY  
WRONG!!

"WHEN THE SMOKE  
CLEARED...."

HEY YOU  
@#\*#!!!  
NINNIIES!!  
DON'T STAND  
THERE!! GIT  
THE ENGINEERS  
TO BRIDGE  
THE RIVER!!

MAGOO!!  
YER STILL  
ALIVE!!  
...ER...  
YEAH...  
YEAH...



I'M ONLY A PRIVATE,  
SIR... BUT IF YOU'LL  
GIVE ME SOME  
MEN, I CAN  
ROLT AN AMBUSH  
BEYOND THE  
HILL...

KID...  
Y'R  
ACES!!  
Y'CAN  
HAVE  
ANY-  
THING!!



"SO CHUCK CLIMBED THE  
HILL WITH HIS MEN...  
ONLY HE KNEW THAT  
THE AMBUSH WAS THERE  
ENEMY SPIES WITH REAL  
BULLETS!!"



HALT!!

NOW YOU GUYS DEPLOY...  
I'LL GO RIGHT IN HEAD  
ON... LET THEM CONCENTRATE  
THEIR FIRE  
ON ME!!

GOLLY,  
MAGOO...IN  
A REAL WAR  
YOU'D BE CHOPPED  
TO HASH!!



HAH...  
Y'DON'T  
KNOW  
THE HALF  
OF IT!!

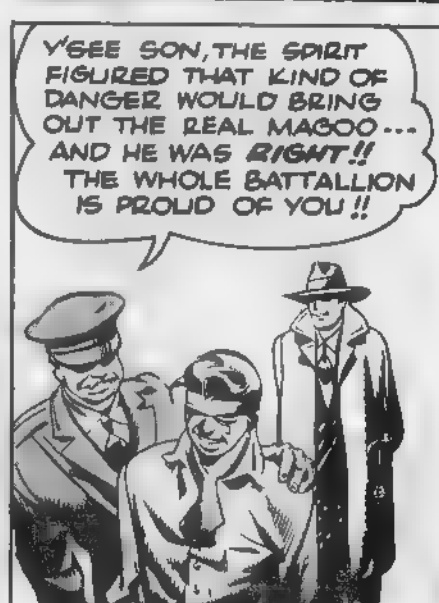


"ON THE HILL...."

O.K. YOU GUYS,  
HERE COMES  
THE ARMY...  
AND HERE  
GOES MAGOO!!



RATTAT TAT TAT TAT TAT TAT TAT





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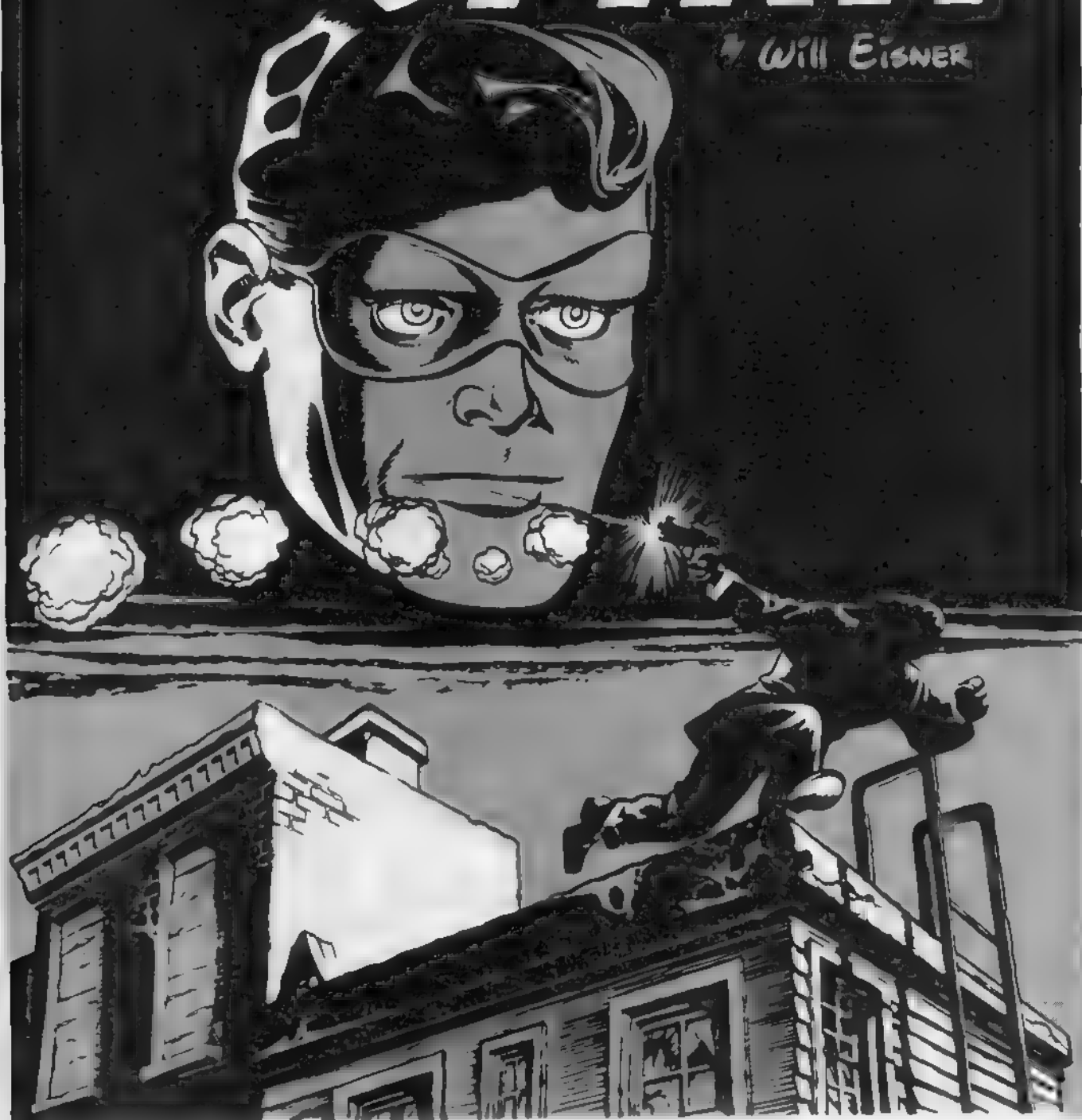
# BEAGLE'S SECOND CHANCE

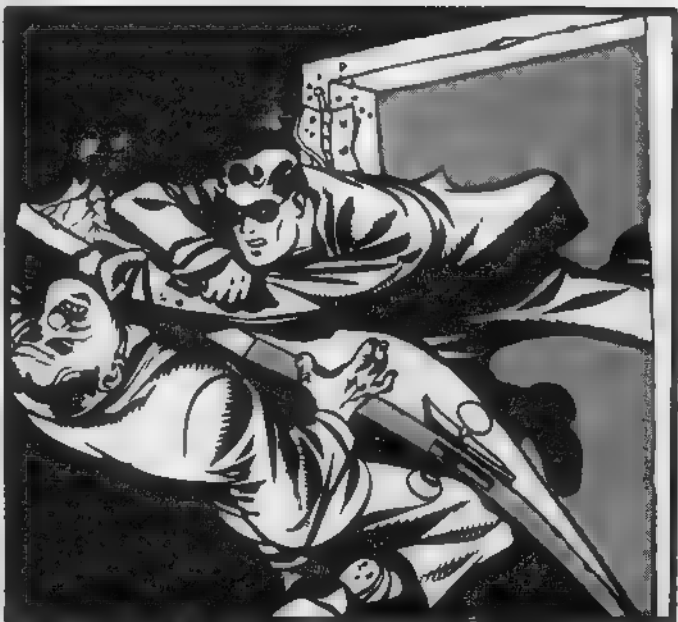
ACTION  
Mystery  
ADVENTURE

SUNDAY, NOVEMBER 3, 1946

## THE SPIRIT

Will Eisner













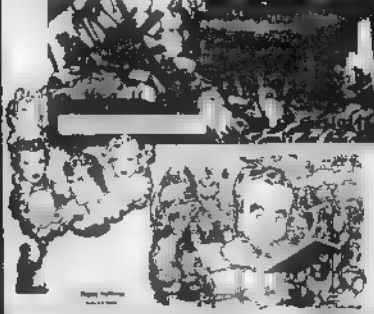






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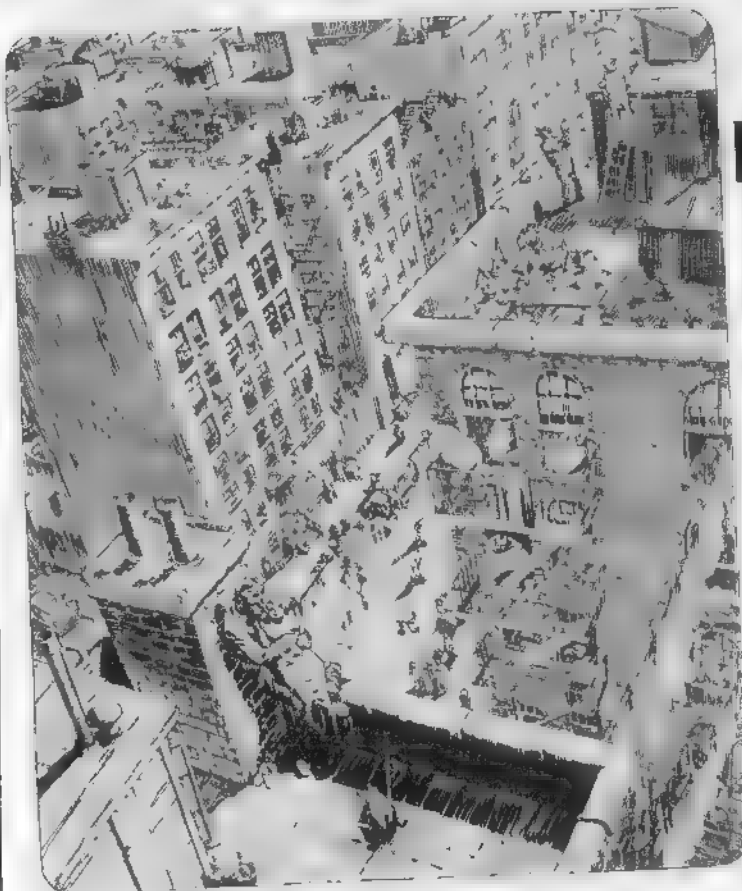
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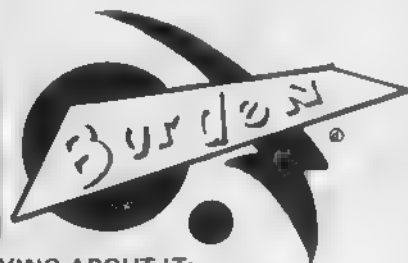
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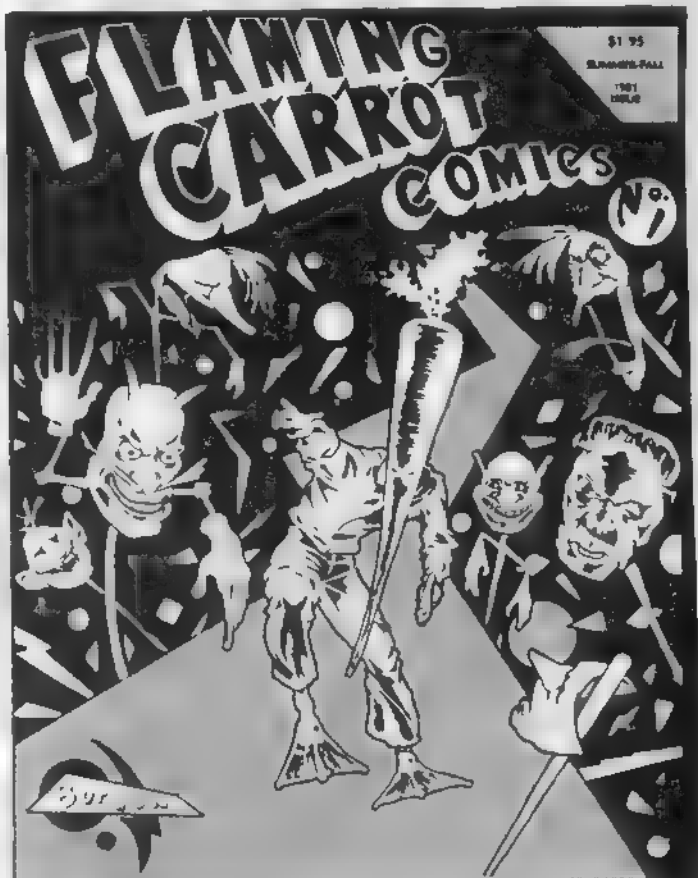


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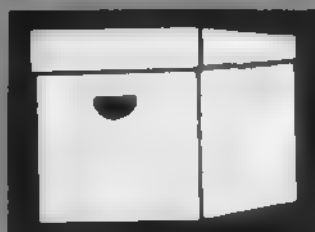
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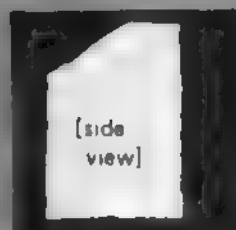
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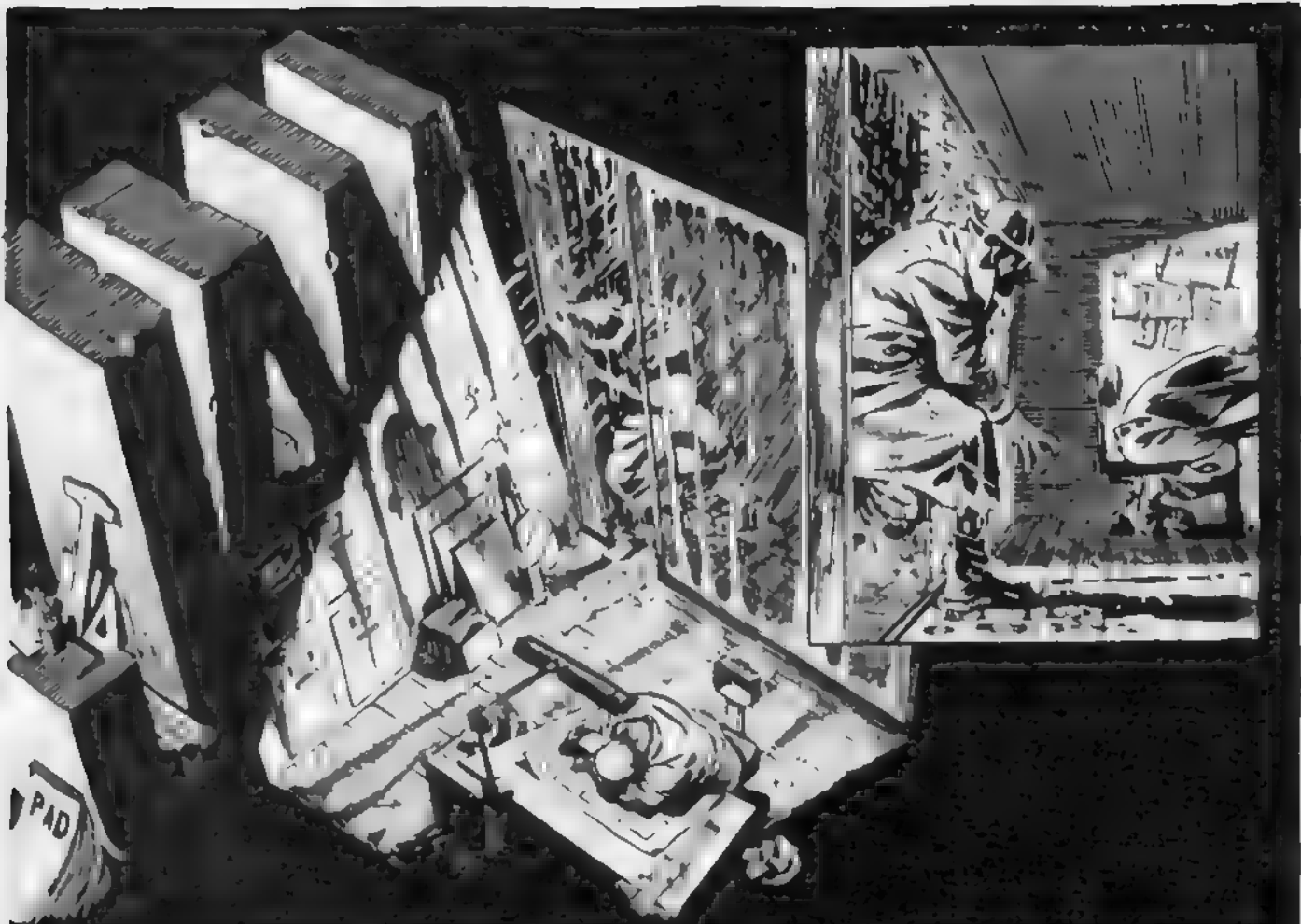


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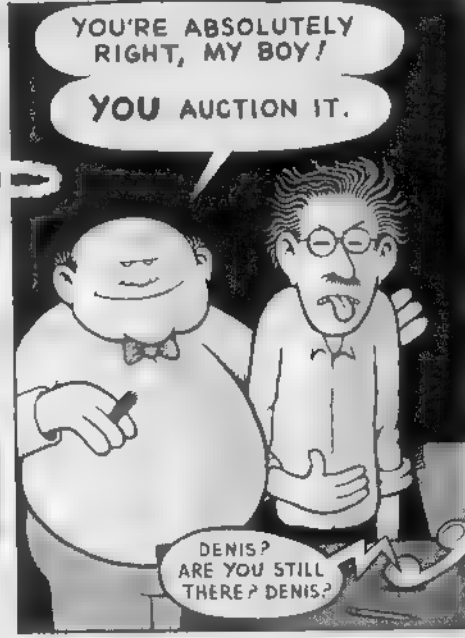
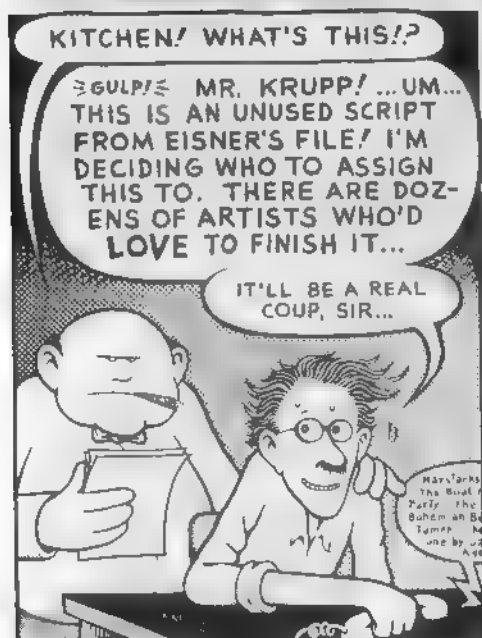
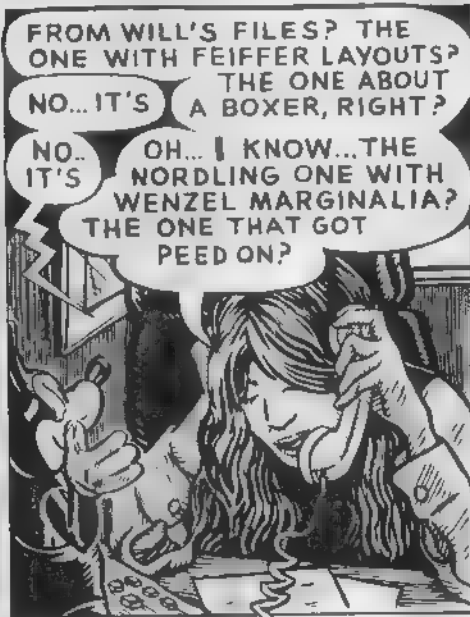
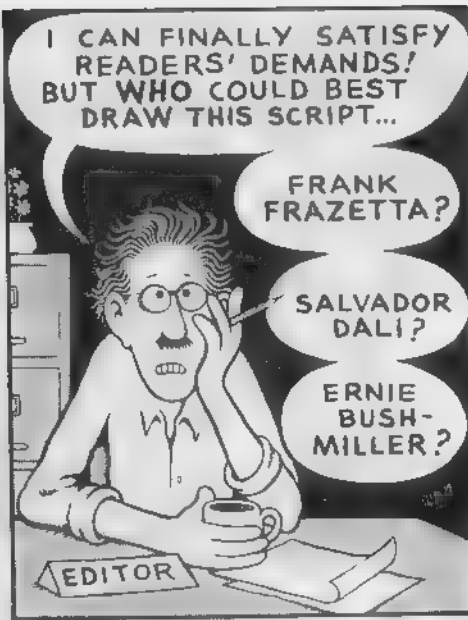
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LATER

Dear Will -  
 Since you have  
 been too busy to  
 do a new Spirit  
 story I have  
 "borrowed" an old  
 unfinished story  
 I'll find a  
 proper artist for it  
 Don't worry!!  
 Dave's Kitchen





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THE RESPONSE IS TUMULTUOUS...

GEEZ, WHAT A TRIP I MEAN, THE SPIRIT WAS MY FAVORITE WHEN I WAS GROWING UP.

AH... I'VE NEVER MET YOU GENTLEMEN BEFORE BUT YOU SEEM AWFUL FAMILIAR..

NOT TOO MANY PEOPLE KNOW ABOUT US, MY DEAR. WE WERE EISNER'S ASSISTANTS IN THE FORTIES. I'M EARSNER.

WILL AND I GO WAY BACK, IN FACT, I CHEATED HIM OUT OF HIS VERY FIRST DOLLAR.

WHO ARE ALL THOSE OTHER MASKED MEN.

WHAT? YOU WEREN'T EVEN BORN WHEN THE STRIP ENDED.

--NEXT TO VAMPIRELLA, OF COURSE.

oh WARREN COMICS

I'M NOSENER.

I'M MOUTHNER.



SIGH? I REMEMBER THE FIRST TIME I SAW THE SPIRIT. IT WAS IN THAT 1966 N.Y. HERALD-TRIBUNE SUNDAY MAGAZINE AND..

NOW IF I CAN JUST LAND THAT JOB DOING THAT NUDE COLORING BOOK ALONG WITH THIS JOB I'LL HAVE ENOUGH FOR JUDY'S TUITION...

SAY, DIDN'T I GO TO HIGH SCHOOL WITH YOU?

THERE ISN'T ROOM ENOUGH IN CENTRAL CITY FOR THE BOTH OF US-- GOT THAT COLT??

THAT'S DOCTOR OCTOPUS, FOOL!

HEY! WHO REALLY CARES Y'KNOW?? JEEZ 'SOMETIMES..

NICE TO SEE YOU AGAIN, MR. DITKO.

THE SPIRIT IS EXISTENTIAL DIG? OR MAYBE RONALD REAGAN IS EXISTENTIAL I FORGET WHICH.

YOU AND EVERYBODY ELSE MAYBE THIS IS THE BREAK I NEED TO FINALLY CHANGE MY IMAGE



AND WE'RE ALSO AUCTIONING OFF THIS RECENTLY DISCOVERED "DETECTIVE CHIMP" STORY, IF ANYONE'S INTERESTED ..

OOPS! THAT'S SOME WIND!



THERE GOES CARMINE



WELL.. LET'S START THE BIDDING ON THE UNFINISHED SPIRIT STORY

A GUST OF WIND



AND ULTIMATELY, TO THE VICTORS GO THE SPOILS.

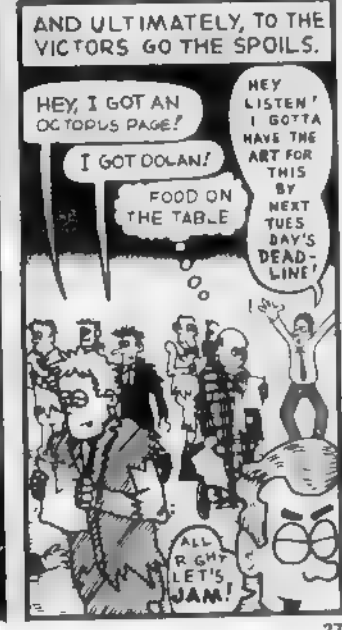
HEY, I GOT AN OCTOPUS PAGE!

I GOT DOLAN!

FOOD ON THE TABLE

HEY LISTEN! I GOTTA HAVE THE ART FOR THIS BY NEXT TUESDAY'S DEAD-LINE!

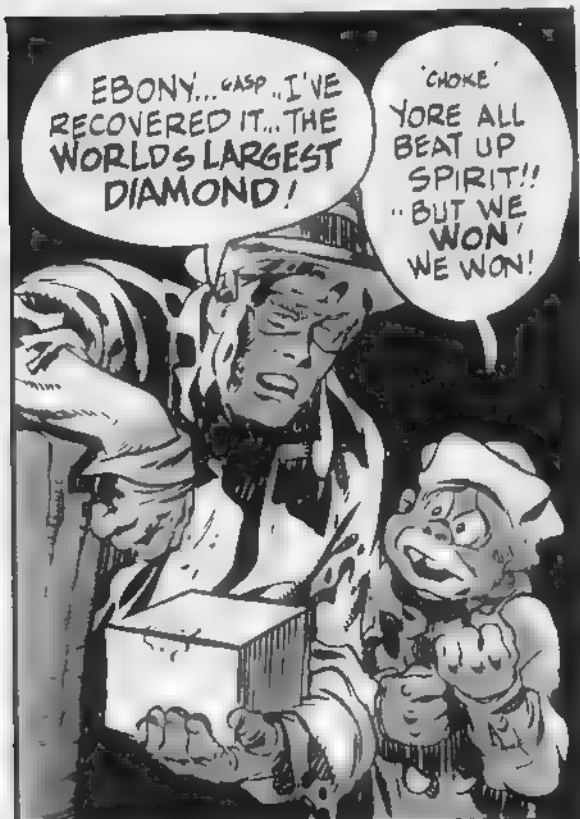
ALL RIGHT LET'S JAM!





## WATERFRONT

CENTRAL CITY IS A SEAPORT. IT SITS ON THE POINT AT WHICH A MIGHTY RIVER EMPTIES INTO THE OCEAN. IT IS A GRIMY MAW WHICH INGESTS THE CROOKED TRAFFIC THAT DEFIES THE LAW! HERE, ON THE DANK DOCKS WHICH LINE IT, ARE DEPOSITED THE CARGOES OF CRIME



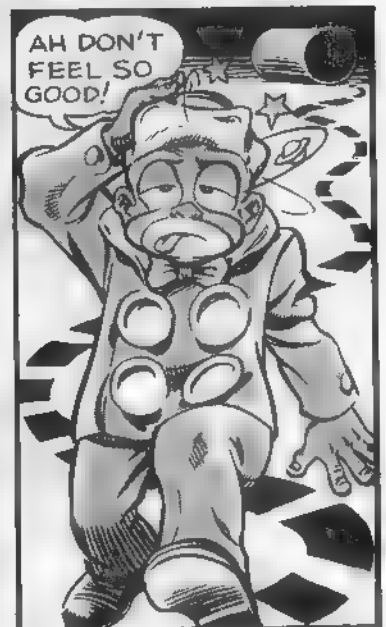
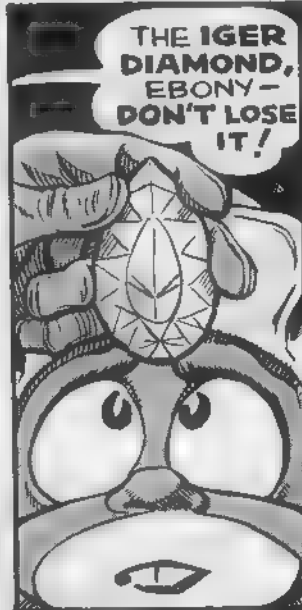
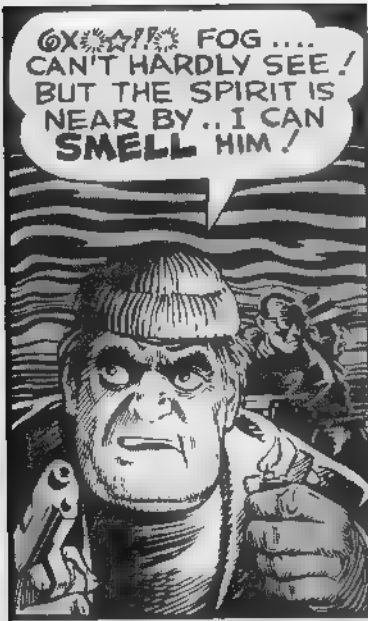
EBONY... GASP... I'VE RECOVERED IT... THE WORLD'S LARGEST DIAMOND!

'CHOKE'  
YORE ALL BEAT UP SPIRIT!!  
"BUT WE WON"  
WE WON!



NOT QUITE EBONY!  
"WE STILL HAVE TO GET IT SAFELY INTO COMMISSIONER DOLAN'S HANDS!"

GOLLY, SPIRIT... THE DOCKS CRAWLIN' WITH CROOKS!!! WE AINT NEVER GONNA MAKE IT! ... GOTTA THINK OF SOMETHIN'...







TH' SPIRIT  
CAME CLOSET CASHING  
HIS CHIPS IN ON THAT ONE  
TOO "BIG JAKE" AN'  
HIS FAMILY. Hhhhh!!

Now SEE  
HERE, DOLAN...

A MEANER  
BUNCH Y'NEVER  
SAW! RELIGIOUS NUTS  
AND PSYCHO KILLERS  
TO A MAN! AND BIG?

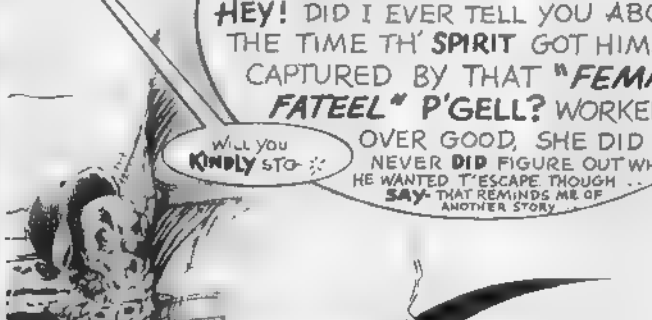
WE DON'T  
CARE ABOUT...

**HAY**

"BIG JAKE'S" FAMILY USED  
T'CALL HIM "LITTLE JAKE"- AND  
I'M TALKIN' ABOUT A GUY CLOSE TO  
SEVEN FEET TALL !! BUT THE SPIRIT CUT  
THEM ALL DOWN T' SIZE - FINE JOB! MEH!  
HEY! DID I EVER TELL YOU ABOUT  
THE TIME TH' SPIRIT GOT HIMSELF  
CAPTURED BY THAT "FEMME  
FATEEL" P'GELL? WORKED HIM

Will you  
KINDLY STO...

OVER GOOD, SHE DID !  
NEVER DID FIGURE OUT WHY  
HE WANTED T'ESCAPE THOUGH ...  
SAY- THAT REMINDS ME OF  
ANOTHER STORY



ENOUGH!

ENOUGH!  
ENOUGH!  
ENOUGH!  
I DON'T CARE  
ABOUT THAT  
P'GELL SUT!  
I DON'T CARE  
A FIG ABOUT  
THE "SPIRIT"

I JUST WANT TO KNOW  
ABOUT \*PUT\*  
THE DIAMOND.

AAAAHHH!! YES-  
P'GELL!! A MOST  
CHARMING LADY.

Where  
Indeed??  
BUT WHAT OF THE  
DIAMOND, DOLAN??

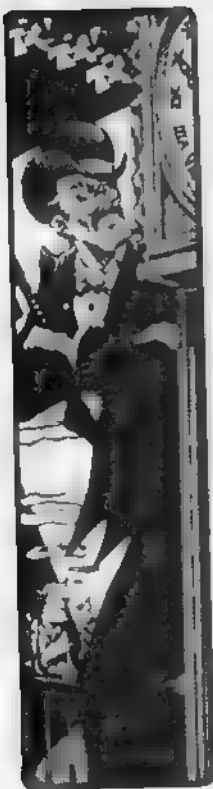
I WONDER WHERE  
THE DEAR GIRL  
IS NOW?  
SIGH!!

AND THE  
SPIRIT?  
read on  
read on

FORGET P'GELL!  
I DEMAND  
THAT YOU TELL  
ME ABOUT... the.

...am  
just work  
here

Michael T  
Gilbert



YEAH—  
Y' HEARD ME RIGHT—  
**THE MOON!!** AND I'M  
TALKIN' YEARS B'FORE NEAL  
ARMSTRONG AN THE APOLLO II LANDING!  
OH- IT WAS HUSHED UP LATER, AWRITE!  
TH' PENTAGON BRASS WASN'T TOO  
KEEN ON MAKIN' HEROES OUTA A  
BUNCHA CUTHROATS AN' KILLERS..  
WOULDN'T LOOK TOO SHARP  
IN THE SCANDAL SHEETS.

THE  
GOVERNMENT  
PROBABLY FIGURED  
ON 'EM ALL GETTIN' KILLED,  
NOT TOO FAR OFF ON THAT  
SCORE EITHER! ONLY A FEW  
MADE IT BACK IN ONE PIECE.  
TH' SPIRIT WAS ONE OF  
'EM—**KNOCK ON WOOD!**

AN THEN  
THERE WAS TH'  
"MR. MYSTIC" CAPER  
\*WHEWW!!\* WAS  
THAT EVER A  
SPOOKY CASE!?

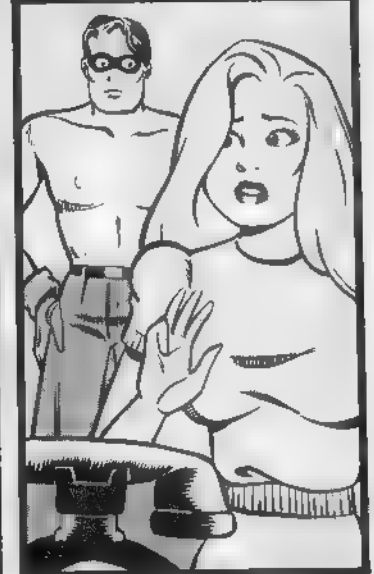
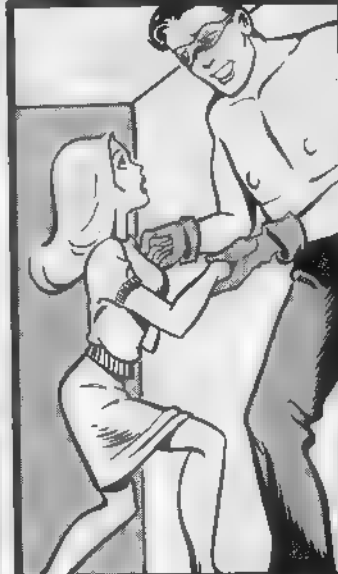
SOMEONE  
PUT SOME KINDA  
HOCUS-POCUS MAGIC SPELL  
ON A MAGICIAN BUDDY OF  
TH' SPIRIT'S - A GUY NAMED "MYSTIC"  
TH' SPIRIT AN' A "GHOST DETECTIVE"  
PAL OF HIS TRIED TO HELP. **WOTTA  
CASE!!** TH' SPIRIT CAME THISSSS  
CLOSE TO LOSING HIS  
SOUL TO A DEMON  
CRYSTAL!

... HIS SOUL  
& godsnakes -

**BBBBRRR???**  
AND YOU SAPS ARE WORRIED  
ABOUT A STINKIN' DIAMOND,  
EH? **SAY!** ANY OF YOU  
JOKERS REMEMBER  
"BIG JAKE" GOOLEY?  
L'I'L EBONY AN TH'  
SPIRIT ONCE TANGLED  
WITH 'IM...













OW! I BROKE A NAIL!

WHY, I'LL PULL YOUR BLONDE HAIR OUT BY ITS BLACK ROOTS!

TRAMP!

GIVE 'ER ONE FER ME, 'IRISH'!

YOU RAN MY NYLONS!



BY NOW, EBONY MUST HAVE GOTTEN THE DIAMOND SAFELY INTO COMMISSIONER DOLAN'S HANDS... **UNLESS...**



OH, HIYA LADIES! P'GELL SAYS THE CAPER'S OFF AND WE CAN ALL GO HOME NOW!



AFTER HIM! P'GELL WILL HAVE OUR HEADS IF WE LET HIM ESCAPE!

YEAH... OR WORSE!



CLOP CLICK CLACK PLORP PRIP FLOOP

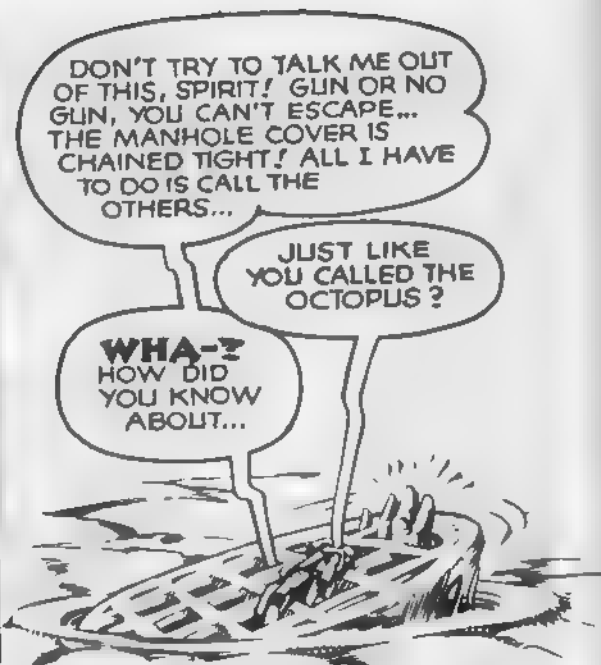




HOLD IT RIGHT THERE, SPIRIT! THIS IS MY CHANCE TO TAKE OVER THE GANG BY BRINGING YOU IN!

CANDY COTTON!

CAN YOU SHOOT ME IN COLD BLOOD?! YOU'RE NO CRIMINAL! GIVE YOURSELF UP!



DON'T TRY TO TALK ME OUT OF THIS, SPIRIT! GUN OR NO GUN, YOU CAN'T ESCAPE... THE MANHOLE COVER IS CHAINED TIGHT! ALL I HAVE TO DO IS CALL THE OTHERS...

JUST LIKE YOU CALLED THE OCTOPUS?

WHA-? HOW DID YOU KNOW ABOUT...



SO WHY ARE WE COMING BACK? WE CHECKED EVERY NOOK AND CRANNY...

WHERE DID CANDY COTTON GET OFF TO? I DON'T LIKE

I THOUGHT WE WERE LOOKING FOR THE SPIRIT! THIS

WE'RE LOOKING FOR ANYBODY DOWN HERE!

THIS IS ALL YOUR FAULT! I DON'T KNOW WHY I

THE OCTOPUS SHOULD HAVE BEEN HERE BY NOW... THIS WHOLE THING SMELLS FISHY..

PS, ALL! SHUT UP YOURSELF AND STOP PUSHING!

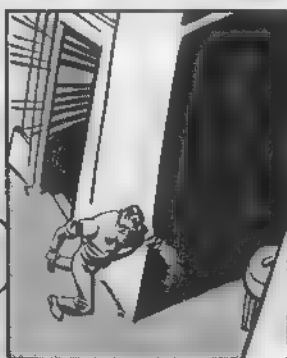


"CANDY! WHAT ARE YOU SHOOTING AT, YOU FOOL!!"

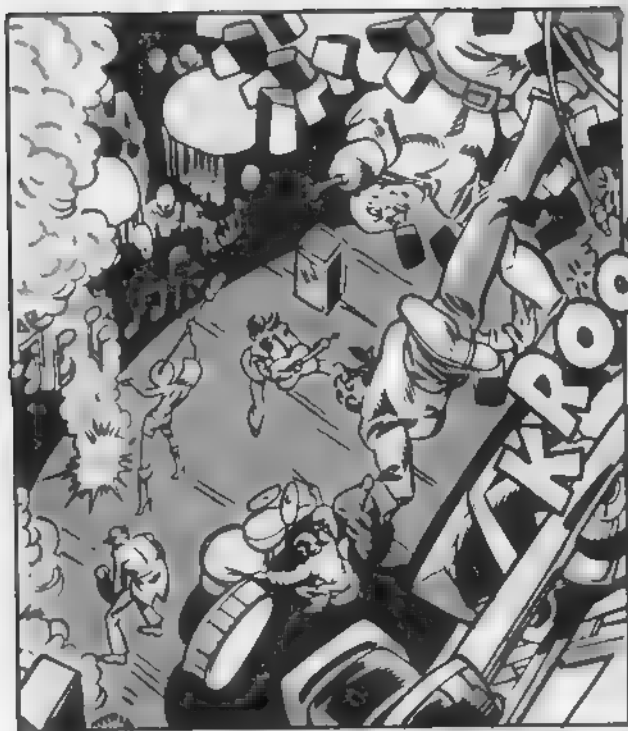
"DID YOU SEE HIM?!"

"NOTHING. IT MUST HAVE BEEN A SHADOW."

"WE'RE WASTING OUR TIME... LET'S GO..."













GOTTA DO IT!

...GOTTA.. 'AINT NEVER GONNA BE A BETTER CHANCE THAN THIS!

GUY'S HURT...  
...EASY PICKIN'S!

GONNA BE LAUGHED RIGHT OUTTA THE SUPREME TITANS IF I DON'T MAKE A SCORE ON MY OWN SOON...HAFTA SHOW THEM I GOT WHAT IT TAKES!



LOOKIT THAT! HE'S BEGGIN' FER IT... WON'T EVEN NEED MY BLADE!

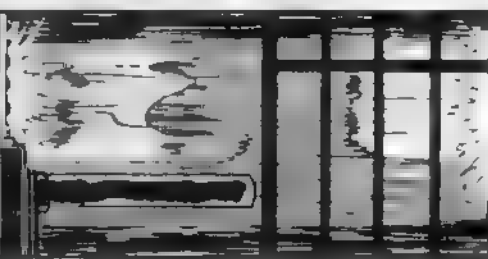
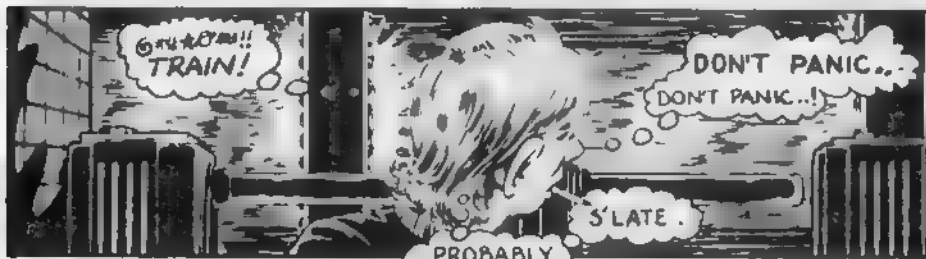
MEBBE I SHOULD GET A LITTLE BLOOD ON IT ANYWAY... IMPRESS THE TITANS...

CAN'T BELIEVE MY LUCK !

GRAPEVINE SEZ SOMETHIN' BIG IS GOIN' DOWN TONIGHT

.. GOT THE COPS AN' EVERY OTHER LAW ENFORCEMENT HEAVY SCRAMBLIN'..

AIN'T NOTHIN' TO BOTHER ME N--  
hehh?



GUY'S HURT!!  
TRAIN!

DON'T PANIC...  
DON'T PANIC...!

S' LATE .

...PROBABLY NOBODY'S GETTIN' OFF...



N-W-NO NEED TO CONCERN YERSELF, SISTER.. I'M JUST.. heh heh... HELPIN' THIS POOR OL' WIND UP...

SUCH LOST SOULS ARE MY ORDER'S CHIEF CONCERN--

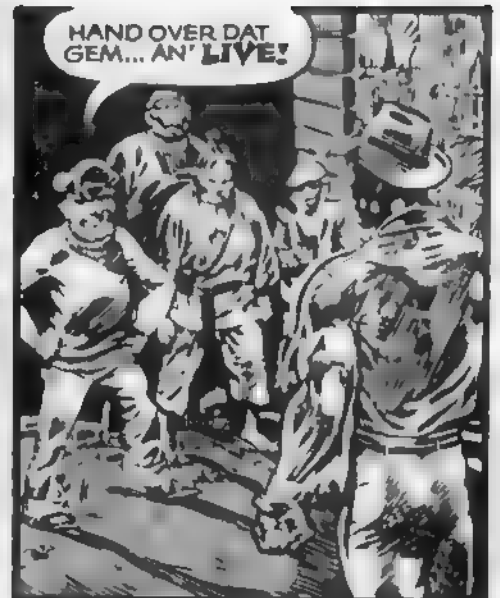
NOW...  
YOU'LL BELIEVE A MAN CAN FLY  
GERHARD  
CHINOBLE  
THE MOVIE

--IF YOU'LL FOLLOW ME, WE'LL SEE HIM PROPERLY CARED FOR.











ANYONE ELSE?!

CHEW ON DIS, YA URBAN BILGE RAT!

HARR! NOBODY DUKES WITH BRINY GROG AN' LIVES!

WAAOOW!

HE'S ALMOST GONE! C'MON, SHRIMP, FINISH HIM!

C'MON! HIT 'IM! HIT-OWO

Spirit...?

(Uhh) Sss-SATIN!

YES! IT TOOK ME WEEKS TO INFILTRATE BRINY'S GANG, JUST TO BLOW MY COVER!

ARE YOU OKAY? MAMMM YOU LOOK FINE!

AND YOU FEEL EVEN BETTER! NOW ABOUT THAT DIAMOND!

STILL THE SAME OLD SATIN, EH?

Mmm HMM

CLICK

WHAT WAS THAT?

THAT WAS THESE!

CUFFS!

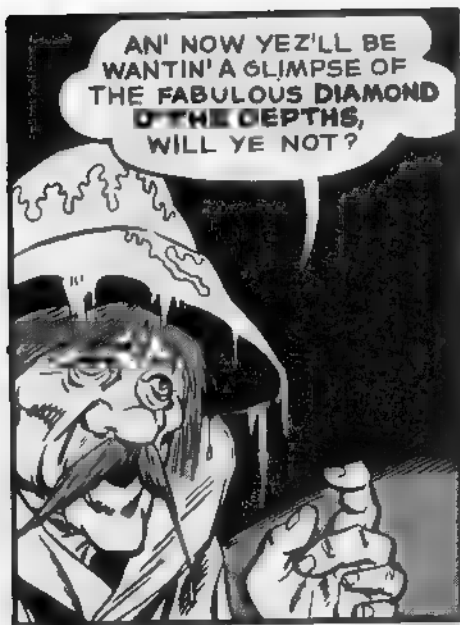
SO LONG, SATIN!

Y-YOU! GONE!

CAN'T LET THOSE KARATS SPOIL!





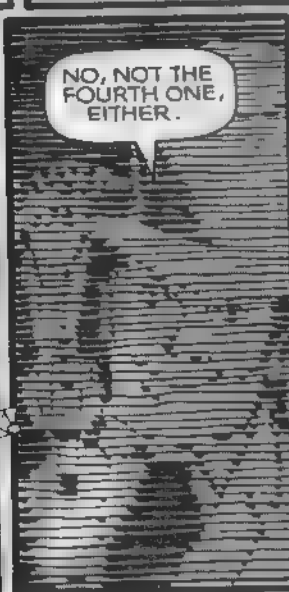
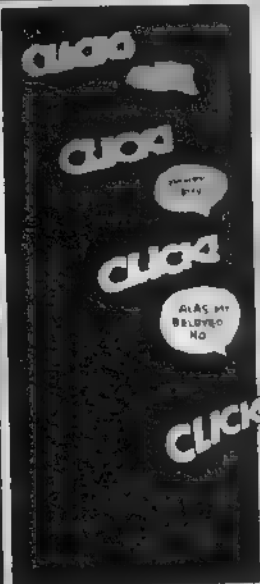
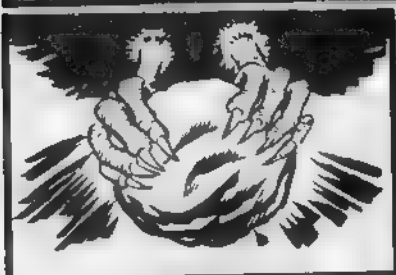
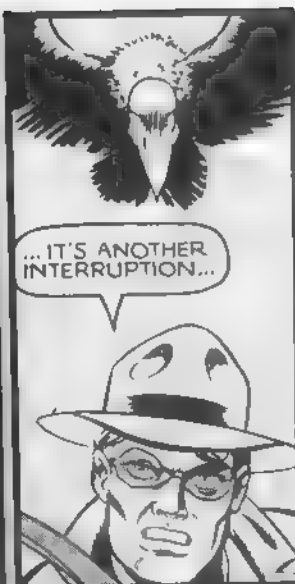






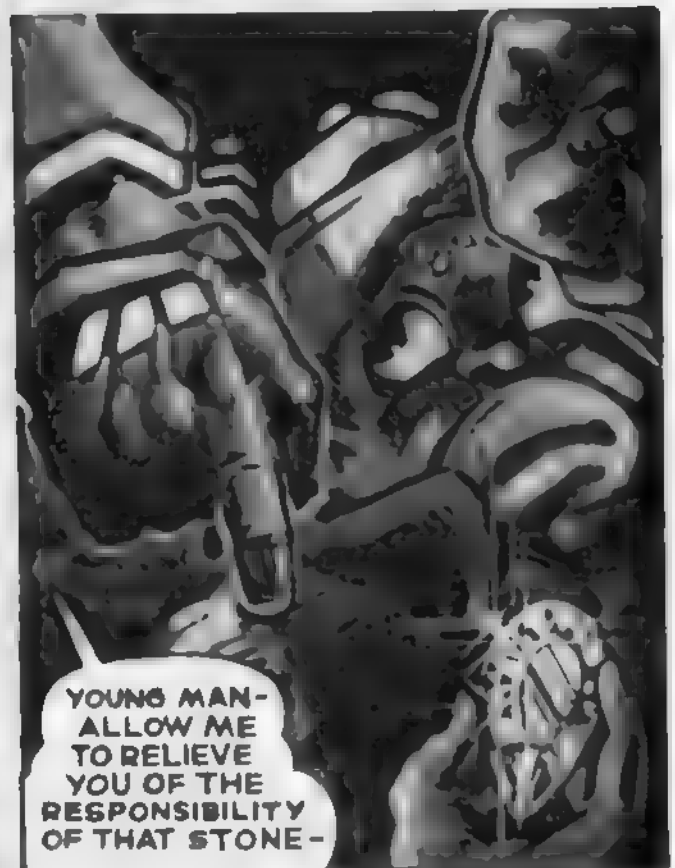






WIACEK / BEATTY







S P I R I T

UH-DAT'S  
OKAY, MISTER.  
RESPONSIBILITY  
DON'T FAZE  
ME NONE -

HAND IT OVER  
OR I'LL WRING  
YOUR SCRAWNY  
NECK!

WISE  
DECISION-

BLAM!

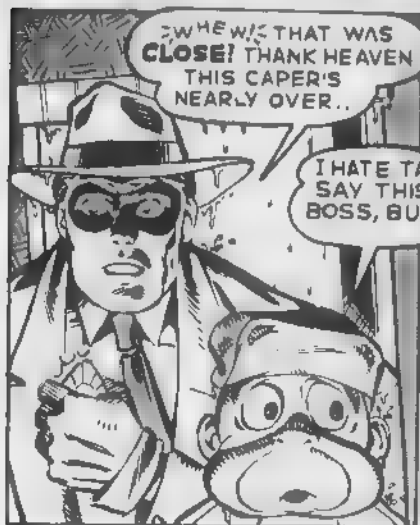
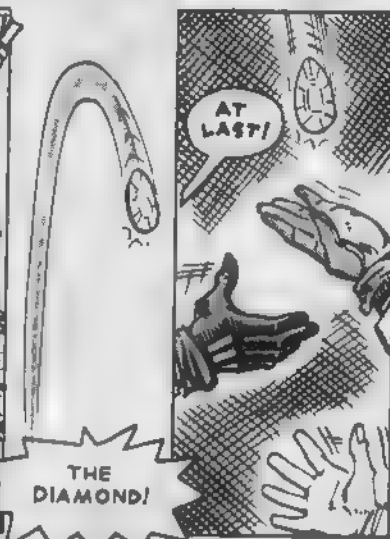
I'D STAY AND  
CHAT, GENTLEMEN,  
BUT IT'S THE  
SPIRIT THAT'S  
GOT ME CARRION  
ON THIS WAY ...

BITCH.

FEET  
DON'T FAIL  
ME NOW!



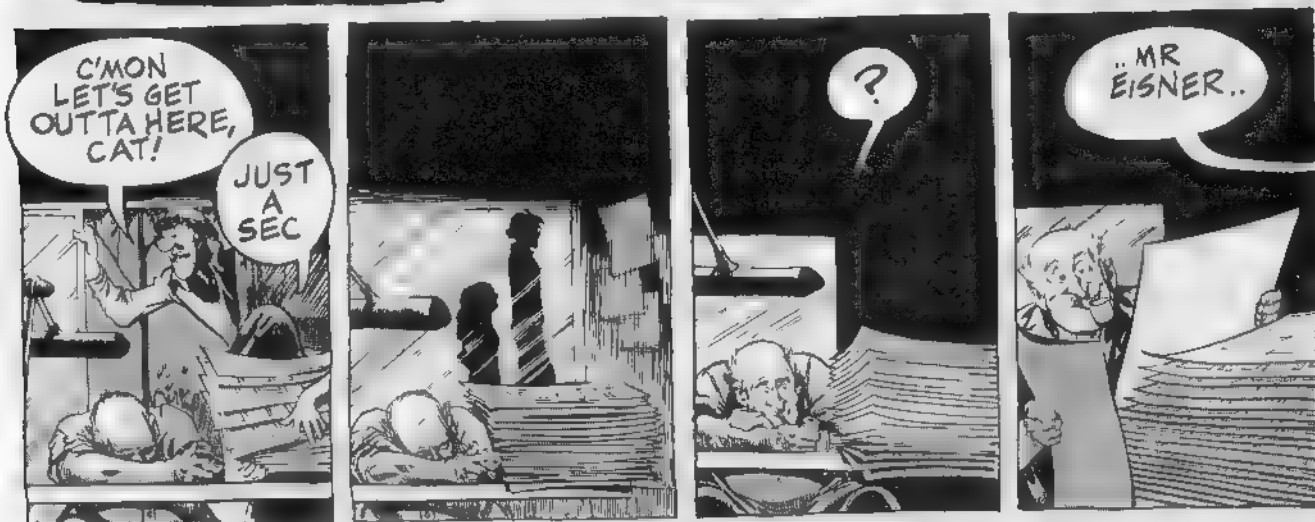












# JAM CREDITS

Listed in order of appearance

**WILL EISNER** (Cover art [see key], script, art and lettering pages 25, 28 and 60): Eisner, a famous crimefighter, is best known for his comic series about a cartoonist who never takes his gloves off. For further details see *The Spirit Checklist* and *The Eisner Checklist* in this magazine.

**MILTON CANIFF** (Cover art [see key]): Caniff is the award-winning creator of *Terry and the Pirates* and *Steve Canyon*. His newspaper strips have appeared in hundreds of newspapers, as well as many reprint books. Some call him "the Rembrandt of the comics," but to Will Eisner, he is "my boyhood idol."

**JOHN POUND** (Cover art [see key]): John has produced covers and stories for many underground comix, covers for Marvel's *Howard the Duck* magazine and a series of successful art portfolios for Schanes & Schanes.

**PETER POPLASKI** (Cover art [see key], script, art and lettering page 29): A long-time contributor to Kitchen Sink titles like *Corporate Crime Comics*, Poplaski also has worked briefly for Marvel Comics, and is a serious painter and etcher from life. Justin Green once noted that Pete was "the only artist to have ever read the complete Time-Life Library of Art."

**DENIS KITCHEN** (Cover art [see key], script, art and lettering page 26 [see also Newhall and Yronwode]; portion of art, dialogue and lettering page 27, panels 1, 4, 6, 7, 8): Though still a part-time cartoonist, Kitchen functions primarily as a publisher of comix and books under his Kitchen Sink imprint, a line-up which includes the magazine you hold.

**RICHARD CORBEN** (Cover art [see key], script, art and lettering pages 58 and 59): Corben's brilliantly-colored adventure stories have appeared in numerous undergrounds and Warren magazines and have been serialized in *Heavy Metal*. His work is very popular in Europe and has been translated and collected in most countries there.

**LESLIE CABARGA** (Cover art [see key], inks page 33 panel 5): Author of a definitive work on the Fleischer animation studio, underground and slick magazine cartoonist, and one of the best colourists in the business, Leslie was responsible for the airbrush-

ed cover of *Spirit* No.25, as well as the classic cover of *Dope Comix* No.1.

## COVER KEY



The entire wraparound cover was designed and pencilled by Peter Poplaski.

The key above shows the areas of the cover inked by the following artists: 1) Will Eisner, 2) Milton Caniff, 3) John Pound, 4) Peter Poplaski, 5) Denis Kitchen, 6) Richard Corben, and 7) Leslie Cabarga. Poplaski also did the color overlays.

**MIKE NEWHALL** (Art page 26 panel 5): Mike is a prize-winning print maker and painter who periodically appears in such comics as *Mondo Snarfo*.

**CATHERINE YRONWODE** (Self-dialogue page 26; script pages 47-48; Rabbit poster page 56; editorial coordination): Cat's news-and-reviews column, *Fit to Print*, appears in *The Buyers Guide for Comics Fandom* on a bi-weekly basis. She is also editor of the Ken Pierce line of comic strip reprint books, associate editor of *The Spirit*, and a free lance writer.

**FRED HEMBECK** (Script and art page 27 [except for Kitchen self-portrait portions]) Hembek, who first came to the attention of comics fandom through his illustrated commentary column, *Dateline t\*!%&\$!* in *The Buyers Guide for Comics Fandom*, has had five collections of his work published by Eclipse and Fantaco, and produces a satirical strip for DC Comics.

**DENIS McFARLING** (Lettering pages 27, 41, 42, 47, 48, 54, 55, 56, 57; Georgia Tom poster page 56; production work): A funny animal cartoonist whose life's

goal is to be able to letter like Abe Kanegson, Denis has contributed to a number of fanzines. He is one of America's best Will Eisner signature forgers, and the unsung artist responsible for the *Spirit Checklist* and *Eisner Checklist* logos.

**MICHAEL T. GILBERT** (Script, art and lettering pages 31, 32 and 33). Michael's funny animal parody of *The Spirit*, known as *The Wraith*, was a star feature in Star\* Reach's *Quack*. His other, more serious, work can be found in the pages of *Bizarre Sex*, *Imagine*, *American Splendor* and *Dope Comix*.

**TRINA ROBBINS** (script and pencils pages 33, 34 and 35 and first panel of 36; inks page 33 panels 1, 3, 4 and 6; page 34 panels 2, 3, 4, 5, 7 and 8; all page 35; page 52 panel 6): Creator of Panthea, Lulu and Rosie the Riveter, Trina's work has appeared in a variety of places, from *Comix Book* to *Playboy*. She has edited *Wet Satin* and *Wimmin's Comix* and is currently adapting Sax Rohmer's *Dope for Eclipse*.

**ALAN WEISS** (Inks page 33 panel 2; page 37 panel 2; script and art pages 45 and 46). A versatile artist, Alan has drawn a variety of features and covers for Marvel and DC, including popular titles like *Daredevil*, *Master of Kung-Fu* and *Supergirl*.

**FERSHID BHARUCHA** (Inks page 33 panel 7, page 34 panel 6) This Paris-based artist and artist's agent has made but few appearances in American comics. A sample of his work is in *Bizarre Sex* No. 3.

**TOM ORZECOWSKI** (Lettering pages 33-38, 45-46, 51-53): Tom is probably the only comic book letterer with his own fan following. He has worked for Marvel, DC and Eclipse, and is in large part responsible for the "look" of such popular features as *Warlock*, *X-Men* and *Stewart the Rat*.

**MARSHALL ROGERS** (Inks page 34 panel 1; art and lettering pages 43 and 44): Marshall took the comic book world by storm when he (along with scripter Steve Englehart and inker Terry Austin) turned DC's *Detective Comics* into a showcase of romantic moodiness in 1977. He is currently drawing Marvel's *Dr. Strange*.

**STEVE LEIALOHA** (Inks page 36 panel 1; script and art rest of page 36; script and pencils pages 37-38; inks page 37 panels 1, 3-6, page 38, page 52 panels 1-5, 7-10): At one point Steve was known as one of the best inkers at Marvel-- his work over Gene Colan on Steve Gerber's *Howard the Duck* remains a high point in that regard--but he has gone to make a name for himself as a penciller too, currently doing *Spider-Woman*. His funny animal feature, *Newton the Wonder Rabbit*, first serialized in *Quack*, runs in *Eclipse*.

**MIKE BARR** (Script pages 39-40): Currently an editor and scripter for DC, Mike got his start writing *Elongated Man*, and has gone on to work on such titles as *Green Arrow*, *Brave and the Bold*, DC's

*Super-Heroes* newspaper strip and Marvel's *Star Trek* comic.

**JOE STATON** (Pencils pages 39-40): Joe will always be fondly remembered for his offbeat *E-Man*, published by Charlton during the mid-seventies. More recently, he has been a regular at DC on *The Huntress*, *The Legion of Super-Heroes*, *Wonder Woman*, *Plastic Man* and many others.

**BOB SMITH** (Inks pages 39-40): An inker who has done most of his work for DC, Bob's assignments run the gamut from *Super Friends* to *Superman*, and from *Plastic Man* to *Enemy Ace*.

**TODD KLEIN** (Lettering pages 39-40): A DC letterer, Todd also doubles on occasion as a writer for the company's line of horror titles.

**DENNY O'NEIL** (Script pages 41-42): A writer and editor who has worked at Marvel, Charlton and DC, Denny can count more titles to his name than most fans can remember. His *Green Lantern*/*Green Arrow* and *Batman* stories from the late 1960s have become known as classics. He is currently writing *Spectacular Spider-Man* and the new *Team America* for Marvel.

**FRANK MILLER** (Pencils pages 41-42): Followers of Marvel's *Daredevil* don't need to be reminded that writer-artist Frank Miller is a fan of Will Eisner's—Frank has even gone so far as to put Spirit billboards in the backgrounds to his own strip! In addition to his remarkable work on that feature, Frank has been creating a steady succession of fill-ins and covers for Marvel, among them a very much admired *Spider-Man Annual* with an O'Neil script.

**TERRY AUSTIN** (Inks pages 41-42 and 51): Terry is the award-winning inker of such features as *Detective* (with Marshall Rogers) and *X-Men* (with John Byrne), as well as many other Marvel and DC titles. Noted for the precision of his line, he is also much enjoyed by knowing fans for the myriad in-jokes he scatters at random throughout his page backgrounds.

**ARCHIE GOODWIN** (Script pages 43-44): Throughout his varied career as both a writer and cartoonist, Archie has worked in every genre, including western, detective, war, super-hero and weird-horror comics and newspaper strips. Among his credits are the *Manhunter* series for DC, his *Secret Agent Corrigan* scripts, his stories and editorial contributions at Warren Comics, and his comic book adaptations of such movies as *Alien* and *Star Wars*. A former editor-in-chief at Marvel, Archie is now the editor of *Epic*, Marvel's experimental adult comic.

**GEORGE PRATT** (Inking assist, pages 43 and 44): George is a newcomer to the field and is currently working with Marshall Rogers as an occasional assistant. He inked several panels on Rogers' two pages, among them panels 3 and 11 on page 43. He will soon be published in *Eclipse*.

**SHARON RAPPAPORT** (Plot pages 47-48):

Described by artist Alan Kupperberg as "the woman who broke my heart," little else is known about this mystery personage.

**ALAN KUPPERBERG** (Art pages 47-48): One of the stalwarts of the Marvel bullpen, Alan has worked on the usual assortment of features, including *What If?*, *Invaders*, *Solo-man Kane* and *Bloodstone*. He's currently doing *Obnoxio the Clown* in *Crazy*.

**HOWARD CRUSE** (Script, art and lettering page 49 panels 1 and 6): Howard is the creator of the underground series *Barefootz*, and has contributed to a number of undergrounds such as *Snarf*, *Bizarre Sex* and *Dope Comix*, as well as magazines like *Playboy* and *Heavy Metal*. He also edited the recent *Gay Comix* and is working on a second issue of that title.

**HARVEY KURTZMAN** (Script, art and lettering page 49 panels 2-5): From the playful humour of *Hey Look!* through the searing realism of *Frontline Combat*, Harvey has earned a name for himself as a master storyteller and cartoonist. He was the first editor of *Mad*, and his collaborations with Will Elder have continued from that time to today's *Little Annie Fanny* in *Playboy*.

**LEN WEIN** (Script page 50): In his time, Len has written virtually every Marvel and DC title of any consequence, from *Batman* and *Spider-Man* to the fan-favourite *Swamp Thing*. He is the co-creator of two of today's most successful comic books, Marvel's (new) *X-Men* and DC's (new) *Teen Titans*. Former editor-in-chief at Marvel, he is now working for DC as a writer-editor, and is currently developing a new "supernatural series" which will see print next year.

**ERNIE COLON** (Art page 50): Ernie has drawn everything from *Richie Rich* to *Perry Mason*, thanks to a versatile style which can handle everything from funny animals to space operas. He is currently drawing the new sword-and-sorcery feature, *Arak, Son of Thunder* for DC.

**PETER SANDERSON** (Script pages 51-53): A critic and news reporter whose writings have appeared in *Comics Feature* and other fanzines, Peter is a tutor at Columbia University.

**BRENT ANDERSON** (Pencils page 51): Brent is a relative newcomer to the field of professional comics, but his fill-ins for several Marvel titles and his series work on *Ka-Zar* places him firmly in the romantic-realist school of comic art.

**BOB WIACEK** (Pencils pages 52-53): A former student of Will Eisner's, Bob has gone on to ink a large number of DC and Marvel features, such as *Fantastic Four*, *Superboy*, *Star Wars* and *Lois Lane*. He has also pencilled and inked covers for just about every Marvel title.

**TERRY BEATTY** (Inks page 52): *Sideways* and *Phony Pages* cartoonist for *The Buyer's Guide*, Terry and scripter Max Allan Collins have teamed up to produce *Mike Mist Minute Mist-eries* and *Ms. Tree* for Eclipse Enterprises. Terry also edited

the recent new wave underground, *Mod*.

**KEN STEACY** (Plot and art page 54): Ken, a native of Canada, collaborated with Dean Motter on *The Sacred and the Profane* for Star Reach Productions, and is currently doing solo work for *Epic*.

**MAX ALLAN COLLINS** (Dialogue pages 54-55): A crime novelist with numerous titles to his credit, Max is also the scripter for *Dick Tracy*. With Terry Beatty he has done *Mike Mist Minute Mist-eries* and *Ms. Tree* for Eclipse Enterprises.

**DEAN MOTTER** (Plot and art page 55): Dean collaborated with fellow-Canadian Ken Steacy on *The Sacred and the Profane*. In addition to comics, Dean is a graphic artist who designs record album covers.

**ROGER STERN** (Script page 56): From *The Hulk* and *Captain America* to *The Amazing Spider-Man* and *Dr. Strange*, Roger has either written or edited most of Marvel's major titles.

**JIM ENGEL** (Pencils top half of page 56; Inks page 56 panels 2-3): Jim draws greeting cards for a living. His funny animal series *Dick Duck*, *Duck Dick* is a regular feature in *The Comic Reader*. With Chuck Fiala he produces the satirical fumetti *Fandom Confidential* for TCR as well.

**KENO DON ROSA** (Inks page 56 panel 1): A longtime contributor to *RBCC*, Don is both a cartoonist and a comics scholar. His newest release is *Captain Kentucky* and his *Information Center* column has just moved from *RBCC* to *The Comic Reader*.

**MIKE TIEFENBACHER** (Roris Badanov poster page 56): Mike is the editor of *The Comic Reader*, a comics scholar, and a part time funny animal cartoonist.

**CHUCK FIALA** (Art bottom half of page 56): *Bullet Crow*, *Fowl of Fortune* is Chuck's continuing *Comic Reader* feature, along with Engel on *Fandom Confidential*.

**CHRIS CLAREMONT** (Script page 57): The author of the best-selling *X-Men* series, Chris has also worked on his share of the Marvel line-up, including *Ms. Marvel*, *Iron Fist* and, currently, *Spider-Woman*.

**BILL SIENKIEWICZ** (Pencils page 57 panels 1-4): Bill is the artist on Marvel's *Moon-Knight* and has also drawn *The Fantastic Four* and other titles for the company.

**BRIAN BOLLAND** (Pencils page 57 panels 5-7, 9-10): An English artist whose *Judge Dredd* series is as popular in Britain as it is obscure in the United States, Brian is now winning an American audience with his covers and fill-ins for DC Comics.

**JOHN BYRNE** (Pencils page 57 panel 6): After several years as a penciller on such Marvel fan-favourite titles as *X-Men* and *Marvel Team-Up*, John has recently taken on the task of writing, pencilling and inking Marvel's cornerstone series, *The Fantastic Four*.

**JOSEF RUBENSTEIN** (Inks page 57): Joe has inked for both Marvel and DC, embellishing everything from *Captain America* to *The Legion of Super-Heroes*.

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# LETTERS

## NOT WHAT HE EXPECTED

I had heard about Will Eisner — I think everyone who is into comic books/illustrated fiction heavily has at some time — but the only samples of his work I had ever seen were in fanzines and historical books on comics. Until issue 29.

I might as well be honest, the stories were not exactly what I expected them to be. I don't know exactly what I was expecting, maybe instant classics or something, but the stories were still good, entertaining, and much better than at least some of the material published by Marvel or DC.

"Hamlet On a Rooftop" and "Social Values On the Planet Ferma" were great! The second story managed to be relevant and entertaining in five pages. This story could spark a lot of debate and not lead to any set answer. As I see it, the whole thing boils down to: which is more important, the individual or the group? I do not think that everyone would chime in "individual" if that question were asked to a group of people. Unfortunately, I don't even know if I would answer that question that way. I'd like to. Just the fact that a "comic book" story could evoke that line of thought would amaze others. It doesn't me; I'm used to it.

"Hamlet On a Rooftop" would be great for a teacher trying to teach "Hamlet." I wish you had printed this, and I had seen it, during this past semester, when I was studying "Hamlet." I wonder if Mr. Eisner would ever consider adapting the entire play in a modern format.

**Mike Sopp, Erie Comic Book Club**  
438 West 32nd, Erie, PA 16508

## LIKES "HAMLET"

The "Hamlet" thing will truly be a classic; it worked with "West Side Story"! It is so unique.

I like the understated color on the cover, and the reprints are gems.

**Shel Dorf**

P. O. Box 17086, San Diego, Calif. 92117

## EISNER AND KURTZMAN

I have been enjoying the Kitchen Sink *Spirit* very much. However, I notice that in no. 29 the number of actual *Spirit* diminished in number. Please try to include more *Spirit* material in future issues. Don't get me wrong, I enjoy the "Comics Laboratory" and letters, et al — but not at the expense of *The Spirit*! (I hope you are not running out of stories.)

I would also like to see a reprint of Harvey Kurtzman's article on Eisner (or was that just a reprint story?) in *Help!*

Anyway, keep up the great work. I look forward to each new issue.

**Donald Magnus**

3019 Oliver Street, Dallas, Texas 75205

The *HELPI* intro by Harvey Kurtzman (to a reprint of "Bring In Sand Saref") will not be seen here, but we hope you got a kick out of Harvey's contribution to "The Spirit Jam." Also on deck — it may appear next issue, space permitting — is a "Shop Talk" conversation/interview between Will Eisner and Harvey Kurtzman, in which they discuss the nuts-and-bolts details of cartooning.

## ILLUSTRATED LITERATURE

I don't normally write this type of letter (This is not an original way to begin, but it fits the magic of the moment.) I never really appreciated *The Spirit* in its original format (what the hell does an eleven year old boy know of such things?); it appeared in the Sunday *Bulletin* comic section in Philadelphia, Penna.

The scene changes to the moment when I picked up my first issue of *The Spirit* under the Warren label. I had always liked good graphics, and looked forward to each issue. Then it disappeared from the stands — I wondered what happened???

Scene three — I was reading an ad in the back of some black and white publication and saw something about *Spirit* issues 17 thru 22. Needless to say, I was overjoyed — and put in my request for them.

These are the only publications I save and re-read (cover and over and over, etc., etc.). They are not really comics, but more like illustrated literature. Everything that can be said in praise of Eisner's work has been said long before me.

I am not a critic — all I know is what I like. That's why I subscribe to *The Spirit*. Please keep doing what you're doing.

**Keith Tucker**

124 N. 2nd St., Sunbury, Penna. 17801

## THE SPIRIT SELLS OUT

We continue to do very well with *The Spirit* magazine in our store; it is the only magazine which consistently sells out each issue. Keep up the good work.

**Douglas Menville, Collectors Book Store**  
6763 Hollywood Blvd., Hollywood, Calif. 90028

## WASHED-OUT COLOR, BLINDING HEAT

I see in the letters section of issue 29 both criticism of and apology for the cover of no. 28. I am somewhat puzzled by these. What might be taken as washed-out colors seems to be quite effective in conveying the sense of blinding heat and exposure. Anyone exposed to unremitting desert sun will find this to be uncomfortably all-too-familiar. Not an important matter, but I simply wish to register my disagreement with the criticism.

I might add that I had never been exposed to *The Spirit* until I purchased two copies of your reprint series just to see what all the shouting was about. To say that I have been captivated and impressed way beyond my greatest anticipation is an understatement. I also very much enjoy Eisner's essays on comic art — his piece on the pictorial handling of time (in no. 21) was masterful.

**Noel Byrne**

330 West Sierra Ave., Cotati, Calif. 94928

The winner of the original Eisner sketch offered in *The Spirit* No. 29 is  
**THOMAS McCULLOUGH**  
10 Bellinger Ave., Waterford NY  
Chosen in a blind drawing of subscribers

# FREE SPIRIT CLASSIFIEDS

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## SPIRIT ITEMS WANTED

Warren *Spirit* no. 10 (will pay \$2.50 or trade — see my "for sale" listing), Warren *Spirit Special* (will pay \$5.00 or trade), *Spirit Sections*, Eisner or *Spirit* rarities — particularly "Bootleg Bag." Send list of trade suggestions or your price. **Gary Joseph, Box 342, Cowell College, Santa Cruz, California 95064**

*Spirit Bag 4*, Kitchen Underground *Spirit* 1 and 2, *Spirit Sections*, Harvey *Spirits* 1 and 2. Will pay any reasonable prices. **Chris Wong, 436 Piikoi, Honolulu, Hawaii 96814.** Original *Spirit Sections*, *Police Comics* (good or better condition). Send list to **Joseph D. N. De Moio, Rt. 8, Box 131, Lemois, N.C. 28645.**

Kitchen Sink *Spirit* 20, 22, 23, *Spirit Sections* 1940 - 1943. Will trade — see my "for sale" listing. **Lee Boyett, 6320 Butler Rd. 5-G, Little Rock, Ark. 72209.**

"Bootleg Bag" — if whoever published this will send me a copy, or if someone could send me a xerox of the original *Spirit* origin story, I will worship them forever. **Aaron Jarvis, 5440 Western Reserve Rd., Canfield, Ohio 44406.**

Kitchen Underground *Spirits* no. 1 and 2, also all *Spirit Bags*. Will pay top price if in excellent condition. **Steven M. Johnson, 7373 Valley View Lane no. 2100, Dallas, Texas 75240**

## SPIRIT ITEMS FOR SALE

*Spirit Bags* no. 2 and 4 (\$12.00 each), *Comics Journal* no. 46 and 47 (\$2.50 for both), Kitchen *Spirit* no. 26 (\$2.00), *Yesteryear* no. 59 (80 cents), 1974 *Comic Art Convention Book* (\$3.50). All items in very good - mint condition. Entire lot for \$30.00. Will consider trades — see my "wanted" list. **Gary Joseph, Box 342, Cowell College, Santa Cruz, California 95064.**

Warren *Spirit* no. 1 - 3, 10, 12, 15, 16 (all nice), *Spirit Bags* 1 - 4, *Spirit Sections* 1943 - 1944. Will trade or sell — see my "wanted" listing. **Lee Boyett, 6320 Butler Rd. 5-G, Little Rock, Ark. 72209.**

Original *Spirit Sections*, *Spirit Comics*, other comics, original art, movie material, more. **Collectors Showcase Monthly Auction Catalogue, \$1.00 for sample to: 6763 Hollywood Blvd., Hollywood, California 90028.**

Harvey *Spirit* no. 1 and 2, near mint condition. \$10.00 each. Add \$1.00 U.S.A. postage or \$4.00 overseas postage. If you are interested in future sales of Original Will Eisner Artwork, send SASE. (Sale will be held in late fall.) **Cat Yronwode, Route 2 Box 625, Willow Springs, Mo. 65793.**

Warren *Spirit* no. 1 - 9, 15, *Eerie* 55 (nm). Send SASE for prices. **Dennis Patilli, 306 Terry Road, Smithtown, N. Y. 11787.**

Vital/Quality *Spirit Comics*: no. 2 (Crime) VG, \$36.00, no. 3 (Murder) VG, \$40.00, no. 4 G, \$17.00. **The New Fantasy Shop, 5651 W. Belmont, Chicago, Ill. 60634.**

90 Weeks of *Spirit Dailies* — 1941 - 1943. These are clipped strips, not reprints. \$500.00 trade or cash — or best offer. **George Hagenauer, 4906 N. Winchester, Chicago, Ill. 60640. (312) 561-9190.**

Quality/Vital *Spirit Comics*: no. 2 sm chip bcvr, o/w VF, \$40.00, no. 3 G-VG \$20.00, no. 9 NM-M \$50.00, no. 18 F \$50.00. **Police Comics no. 12 VF \$150.00, no. 34 VG-F \$30.00, no. 41 NM (last pre-war Eisner *Spirit* reprint) \$60.00. **John Rufer, Crack Comics, 1528 119th Street, Whiting, Indiana 46394.****

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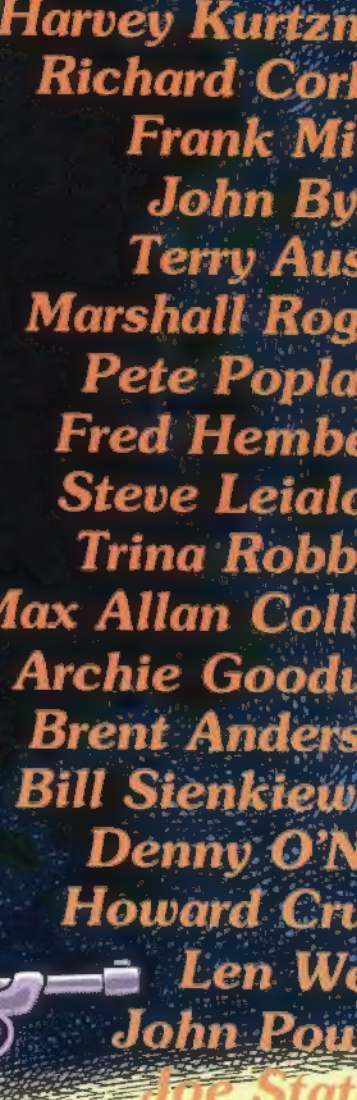






No. 30 02

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